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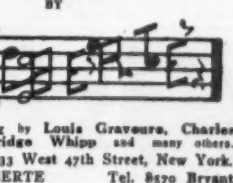
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SECOND ANNUAL AMERICAN COMPOSERS' FESTIVAL

Eight Publishers Present Fifty-two Artists at Wana-
maker Auditorium in Works by Seventy-five
Composers—Fine Programs Enjoyed by
Large Audiences

Festivals are nothing new. They had them in ancient Egypt to the glory and edification of Osiris son of Nut, and may have had them for the Nut who was son of Osiris for all that is known to the contrary. Athens was a hotbed of festivals, as any one can read in Plato, Epicurus, Laertius Diogenes and other writers who look big and mean nothing today. The Romans had their festivals, too. Some of them were gay as well as festive, and Ovid's description of them is left untranslated or is translated discreetly for purer minded moderns. In 725 B. C. the Lemuria festivals were started in Rome, during which no one was permitted to get married or go to church. The Druids in Britain had festivals—terrible things they were, too, and some of the frivolous visitors to the modern British music festivals in the midland cathedrals say the later entertainments are about as lugubrious as their Druidical predecessors. But in the whole history of festivals, from that of the drunken Belshazzar in Babylon to those of the Pennsylvania Bach worshippers in Bethlehem, there is nothing like the American Composers' Festivals in the music auditorium of John Wana-maker's great New York department store. The object of those concerts was to bring American compositions before the American public. Every work on the programs was written by an American, published by an American house, sung or played by an American. The first of these festivals was held in the John Wana-maker auditorium last year. No doubt the war was directly responsible for the added interest taken in native musical works. Too long has the American composer had to row upstream against a current of public opinion which was set entirely in favor of foreign works in general and German works in particular. The war has not destroyed the value of German music, but the great bubble of kultur has been pricked and its dispersion has left room for other music. There is a public today that wants to hear what Americans are writing—a public that listens for the good in American music. If this interest can be maintained the American composer ought to flourish like the green bay tree. Too long has it been said that a rose cannot bloom without dew and sunshine. At last the necessary dew and sunshine have arrived. If the American composer does not forthwith blossom like a rose his enemies may taunt him.

April 1, J. Fischer & Brother

During Easter week, 1917, the first of these series of concerts had a total attendance of 6,000 persons to hear the work of over 100 composers and performers. The list of persons who have expressed their interest in the movement "has grown from a scant 300 to nearly 10,000 names in less than three years. The attendance has approximated 25,000 persons," according to the circular. The present series in 1918 consisted of eight concerts. There were seventy-five names on the composer list and fifty-two names on the artist list. Eight publishers published all the music of the eight concerts.

On Monday, April 1, the publications of J. Fischer & Brother, New York, were heard. Edward F. Johnston was the first composer and the first performer on the first program. He played three organ compositions of his own, "Resurrection Morn," "Evensong," "Midsummer Caprice." James P. Dunn was represented by six songs in two groups, both of which were sung by Irene McCabe, soprano. Blanche Goode furnished two songs and two piano pieces, playing the latter herself and intrusting the welfare of the songs to the mezzo-contralto, Penelope Davies. Blanche Goode also played "A Reel" by Percy Grainger, whom the concert director, Alexander Russell, allowed to rank as an American as he is now among the fighting forces of Uncle Sam. Reed Miller, tenor, sang two, and Adelaide Tydeman, contralto, three of Fay Foster's Japanese songs, to the accompaniment of the composer, and the same tenor, though suffering from a cold, sang Lily Strickland's "Morning and Sunlight," "Breath of Sandalwood" and "Temple Bells," from the new Hindu song cycle.

Claude Warford played the accompaniment for Tilla Gemunder, soprano, while she sang three of his songs, and Karl Klein, violinist, with Emily Klein at the piano, gave a capital account of Bruno Oscar Klein's "Secret d'Amour" and three short violin pieces by G. Ferrata, "Berceuse," "Valse Gentile" and "Tarantelle." The Brahms vocal quartet, consisting of Klaire Dowsey, Edith Bennet, Hilda

Gelling and Elinor Hughes, sang two arrangements of old French songs and an original work by Deems Taylor, and "To the Spirit of Music," by Percy Rector Stephens, with Rodney Saylor at the piano.

The first program ended with three songs by A. Walter Kramer, sung by Penelope Davies. Recalls and extra numbers were numerous and well deserved. The program was so varied and admirably put together that every composition was interesting. It would be difficult to say which pleased the most.

April 2, Carl Fischer

The second concert was the shortest of the entire festival. Evidently the publisher, Carl Fischer, thought it wiser to let the public wish for more than to have too much. Everybody knows Carl Fischer has a very large catalog and could keep a concert going for a week if necessary.

(Continued on page 52.)



ETHEL LEGINSKA.

The remarkably gifted young pianist, who by virtue of her unique artistic gifts and exceptionally interesting personality has won her way to the ranks of those concert performers most in demand at the present time. She has just made a strikingly successful appearance with the Chicago Orchestra, April 3 and 6, and was the first artist to be engaged this spring for the Portland and Bangor (Me.) festivals next fall.

DR. MUCK ORDERED INTERNED

Swiss Government Takes Up Case

Dr. Karl Muck, former leader of the Boston Symphony Orchestra, has been interned as an enemy alien at Fort Oglethorpe, Georgia, for the remainder of the war. After an extensive investigation of Dr. Muck's record of alleged pro-German sympathies and utterances, made by the Department of Justice, it was decided that it would be dangerous to permit the conductor to remain at large. His claims of Swiss citizenship, based on the fact that his father was naturalized in Switzerland after moving from Germany, were overruled under the Espionage Act, which permits the internment of a "denizen" of an enemy country.

An interesting development of the case is the reported request of the Swiss Government, through Minister Sulzer, for the American Government's reasons for the internment of Dr. Muck.

Unconfirmed rumors are afloat, however, and in a report from its correspondent at Washington, the New York Tribune, under date of April 6, says: "The Department of Justice has accumulated so much evidence against Dr. Muck that it is not anticipated the Swiss Legation will press its representations."

CINCINNATI ORCHESTRA LED BY EUGEN YSAYE

Makes a Success with the Baton—Delivers Patriotic
Speech and Is Cheered—Henry Hadley Directs
Final Popular Program of Season Entirely
from Memory

The Cincinnati Orchestra gave its thirteenth concert of the season in Emery Auditorium on Friday afternoon, April 5, under the direction of Eugen Ysaye, guest conductor. The imposing figure of Ysaye is no stranger to concert stages of this community, but his appearance as the season's final guest conductor of the Cincinnati Orchestra provided a new chapter in the musical history of this city. It not only signaled his first appearance here as conductor, but also his first appearance in America as the leader of a symphony orchestra concert.

With a dramatic and sweeping performance of the hackneyed "Freischütz" overture, Ysaye began his program. He reached the heights of his musicianship in a performance of the César Franck symphony. A finer, nobler and more genuinely beautiful reading of this work has not been heard in this city. In the second half of the program Ysaye presented, in highly imaginative and delicate versions, Svendsen's "Zorahayda" and Saint-Saëns' "Youth of Hercules." In these two efforts, as in the opening overture, Ysaye revealed a gift for delineation and dramatic variety.

In addition to his work as conductor, Ysaye, with Emil Heermann, the concertmaster, also played the double violin concerto of Bach. Ysaye graciously took the second violin part. The ensemble was highly satisfactory and the audience applauded warmly.

Ysaye was given an ovation which mounted to a demonstration when, in a few brief sentences, he made a speech at the beginning of the second part, referring to the anniversary of America's entrance into the war and the launching of the third Liberty Loan campaign. He had expressed a desire to say these few words, and the audience rose to its feet in appreciation of his sentiments. Altogether it was a rare day, one that Cincinnati music lovers will never forget. The concert was repeated on Saturday evening to an audience that packed Emery Auditorium to its very doors, and the enthusiastic reception accorded the Belgian conductor at the evening concert was a magnified repetition of that of Friday afternoon.

Last "Pop" Concert

The final popular concert of the season was given by the Cincinnati Orchestra at Music Hall on Sunday afternoon, March 31, before one of the largest audiences of the entire season. It was also a very enthusiastic audience, which most heartily welcomed back Henry Hadley, who returned as guest conductor of the day. The impression which Hadley conveyed on the occasion of his earlier appearance as conductor of the orchestra was strengthened at the final concert of the popular series. Following the custom which is prevailing more and more, he led the entire program from memory, and his closer acquaintance with the orchestra and its personnel made for a sympathetic understanding and an appreciable growth of spontaneous response.

The most ambitious and interesting number on the program was the suite in F minor of Moszkowski. For some reason difficult to understand, this was its first presentation in Cincinnati, though the work is far from being new. The orchestra played it brilliantly and the audience was most appreciative. The program opened with a stunning performance of the "Oberon" overture, after which Hadley was given a veritable ovation. He played as an added number Herbert's orchestral arrangement of the popular "Liebestraum" of Liszt. In the second part the "Flying Dutchman" overture was another splendidly rendered number. Two of the conductor's own compositions, the andante movement from his third symphony and an entr'acte from his opera, "Azora," were finely played. The andante, which is called the "Angelus," is a reverential mood breathing a quiet which was appropriate for the Sabbath and the feast of Easter. Both compositions awakened rapturous applause. The concert came to a close with the march movement from the "Pathétique" symphony of Tchaikowsky.

The soloist was Clara Bancroft, a mezzo, who has a voice of brilliant qualities. She sang the "Ah, My Son" aria from the "Prophet" and the "Habanera" from "Carmen" in very good style.

Personal Notes

Ysaye will conduct the May Festival performances, and the interest of the festival forces was focused on him and

(Continued on page 52.)

NEW YORK CRITICS THAT COUNT

Interviews with Some of the Younger Reviewers of Music Who Have Original Ideas and Are Not Afraid to Express Them

WHAT SIGMUND SPAETH SAYS

I often had wondered why it was that critics talked about every one but themselves. Was it considered bad form to make personal revelations? Did critics sit upon the heights like gods and keep the masses at bay, or were the poor things shy?

Those and many other speculations entered my mind and I decided to take courage and brave some of the younger and more progressive ones and see for myself.

I happened first upon the name of Sigmund Spaeth, of the Evening Mail. I phoned him. No high and mighty secretary kept me waiting, but Mr. Spaeth answered my call and said he would be willing to talk to me about himself.

Our meeting took place (just after Galli-Curci's concert for the Rubinstein Club) in one of those little tea rooms



Photo by Norman Butler.

SIGMUND SPAETH,
Of the New York Evening Mail.

that are so plentiful on Fifty-seventh street, the wealthy first cousin of Washington square. Critics eat. I couldn't get to the matter at hand until the last crumb of chocolate cake and all the tea had disappeared.

Knowing the psychology of tea, and that Mr. Spaeth must be ready for the attack, I began:

"Mr. Spaeth, what right do you think you have to criticize others?"

"All civilization depends upon criticism," said Mr. Spaeth in self defense; "take for example the most everyday things. Don't you criticize your dressmaker if she doesn't make you look like Irene Castle? Still you can't make gowns. Don't you complain about the service in the subway, and yet I doubt if you could fill Mr. Shonts' position as head of it. In other words, in musical criticism it is like everything else—the knowing how a thing ought to be done."

"It isn't a matter of a schoolmaster attitude. You must have a standard and a standard presupposes a true musical instinct and, above all things, a real love of music. I was brought up in a musical atmosphere—you can't begin to be a music lover at twenty. Every one in the family played some instrument. I concentrated on the violin. If I had an extra quarter to spend I climbed up to the top gallery to hear an orchestra or the Kneisel Quartet. I got into the habit of listening and I've never been able to break it. Moreover, I never get a surfeit of music."

"Granted, Mr. Spaeth, that criticism prevails in every walk of life and that you are entitled to criticize music because you love and understand it. Do you think that criticism has any weight or value? Does the public go by what you say or does it find out for itself?"

"If," replied Mr. Spaeth, "a critic can forestall public opinion, get it ahead of time and systematize it, he has justified himself. In the end the public is its own judge and any amount of good criticism won't make an artist. It is because James Huneker is open to everything new and worth while that I consider him the greatest critic of this age. He recognized not only the great modern music but also the great modern literature, and was the first to give Ibsen and other geniuses the proper recognition in America."

Press Agents and Claquees

"Criticism can be used to counteract the insidious influence of press agents. This is a danger that didn't exist twenty years ago, and is getting constantly worse. There is a lot of raking up of obscure notices, bought and otherwise, also dangerous reporting of so called successes. This reporting exists in regard to the opera where there is a hired claque."

"The claque always works overtime when a novelty is produced, but somehow, though the audience gets very enthusiastic for the time being, that they are in no way

permanently affected is shown by the fact that unless this novelty has real merit they won't buy tickets for it the second time. The box office is the criterion."

"According to that, Mr. Spaeth, you are not affected by any amount of press-agenting or any degree of enthusiasm displayed by the people who are sitting around you?"

"Not consciously. In order to avoid that sort of thing I never take notes during a concert, but wait until I get home and analyze it as calmly and honestly as possible. In fairness to an artist, I try not to leave until a concert is over."

"I go into the concert hall with the same attitude as one of the audience. I am not influenced by the gossip of the performers' admirers and backers, and the 'fabulous' salary he or she is receiving. On the other hand, if the artist is not good, just because he or she is poor and struggling, I don't praise."

"Are you as much interested in the program as in the artist?" I pursued mercilessly. "I rather suspect you must have a leaning toward modern works, since you feel that the work of a critic is more or less prophetic."

Whom Spaeth Admires

"You're quite right there. I am a great admirer of modern works, especially those of Ernest Bloch and Stravinsky. After all, how easy it is for us to be educated up to things. Ten years ago 'Pelleas and Melisande' created a furore. When Mary Garden sang it in New York very recently the opera was taken for granted, though its beauty as well as Miss Garden's great interpretative art were appreciated. In time, too, the work of Isadora Duncan will have its proper standing and she will be recognized as the greatest creative artist of any kind that America has produced. You know the creative end is by far the most important. The composer had something definite in mind and the artist has no right to destroy it."

"I am always eager to hear new things. Unfortunately,



PAUL MORRIS,
Of the New York Herald.

some of our established artists have gotten into a regular program rut. You can almost always guess what Elman and Kreisler are going to play. Eddy Brown deserves respect for having given a new Debussy sonata. Many young artists get their hearing by playing new works."

"Your attitude toward your work is very understandable, Mr. Spaeth, but how do you convey your ideas to the public? As well as going to concerts you have to write them up, and you have intimated that it isn't a matter of simply reporting. What do you think of your own style?"

As to His Own Style

"That's a hard question to answer, but I know what I try to do: avoid technical terms and write as simply and clearly as possible; express an opinion and not write a perfunctory review. I always come out with my colors and don't retract unless I really change my mind. One of our critics roasted 'Boris Godunoff' and then withdrew his opinion after he saw that it was a success."

"Does your honesty make you popular with artists and do you find it possible to associate personally with them and still have the courage of your convictions?"

"It is a dangerous thing to hobnob with artists, and not a wise thing for a critic to do. No matter how hard we try to avoid it there is the illusion of friendship. It puts us in danger of thinking that mediocre performers are good and that the good ones are great."

Just then a waitress came along and, by saying that she wanted to set the table for dinner, implied that the space occupied by Mr. Spaeth and myself was more valuable than our society. There was no alternative, and we had to move on. He went home and wrote about Galli-Curci and I went home and wrote about him.

PAUL MORRIS INQUISITIONED

I saw Paul Morris in the reception room of the Herald. It was filled chiefly with ladies who wanted to insert ads. for cooks, but Mr. Morris and I became so interested in the subject of his work that we were oblivious to the number of people around us.

Mr. Morris, like Mr. Spaeth, doesn't consider himself a Kaiser. As he expressed it, "Musical criticism is a personal opinion the weight of which depends upon the knowledge of the one who gives it. It may or may not be an authoritative statement. Critics, though they may take their work seriously, have no right to look upon themselves as oracles."

"However, I do feel that a critic must have a little better judgment than his readers, or else he couldn't gain their interest and respect. It is more or less a reporting of facts. I give my opinion and that of the audience. The audience should be taken into consideration, for an artist who can influence people must have talent."

"For real criticism a great deal of good taste is necessary, for the vital thing is to show the public what is worth while; to interpret the artist who in his turn interprets the work of art. I want especially to explore the new fields in music. In order to do this one ought to know modern philosophy, dance and drama. I would infinitely rather hear a modern work than one that has passed the board of censorship."

"We younger men should spend our time learning and leave Bach and Beethoven for the old fellows who have been writing about them for the last fifty years. Of course one must know the old in order to appreciate what is good in the new. If a man hasn't studied he has no right to be a critic. In order to have standards he must have thought and worked harder on these things than his reading public. I play almost every instrument in the orchestra and have studied orchestration and composition. I started my musical education at ten, and I haven't nearly completed it."

Some Critical Tenets

"Above all things, I try to be independent. I don't pay much attention to what other people have said. I didn't read the European criticism of Heifetz and I didn't know specifically what was good and what was bad in Galli-Curci's voice. Unfortunately, there are a number in my profession who are always looking for what is bad. If I change my opinion about a singer I write differently. One must take into consideration that an artist cannot be the same at every performance. There is no disgrace about retracting. As soon as a critic gets into a rut it is time for him to retire."

"I try to hear as much of a thing as possible and judge it

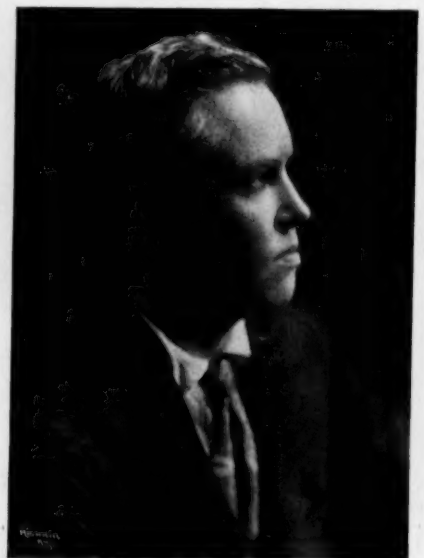


Photo by Mishkin.

CARL VAN VECHTEN,
Author of "Interpreters and Interpretations," "Music and Bad Manners," etc.

as a whole, keeping in mind the parts that were best. Though form is important, I care much more about the expressiveness of a work. The great trouble with a newspaper critic is that he sometimes has to attend as many as eight or ten concerts a day and consequently can't give the individual performances as much time as he would like. In a case like that, I give new artists and new works the preference."

"Do you feel," I interrupted, "that you should write up these concerts in a bone-dry manner like a treatise for a degree of doctor of philosophy, or do you try to make them as readable as possible?"

"I try to write in a style that will most appeal to my readers," said Mr. Morris in most emphatic tones. "I'm not a professor of archaeology, only a musical critic. After all,

why not be honest? It is newspaper work and gets newspaper space. In order to attract the public, it must be a news story rather than a pedantic criticism. I try for an intimate style, for that's the thing my readers want.

"You see, one great reason why I don't take myself too seriously is that I know that a critic is not as high a type of artist as the person he is criticising. First comes creative and then interpretative art. The best form of criticism should be constructive. Destructive criticism has no value except in that it tells the public what to avoid."

"What about the human element, for you are human? Are you affected in any way by the personality of the artist, especially if she is a beautiful woman? If the people around you get hysterical with joy, doesn't it react on you?"

"Not consciously, but we can't get away from the fact that criticism is fundamentally human work. It deals with the influence of one human being upon other human beings—the interpretation of a small group of people for a larger group of people—and surely the more one understands of human nature the better he can interpret."

"Of course, personality shouldn't influence critics, but on the other hand we must regard the human as well as the technical side of an artist. This, I'm afraid, a great many of the older men have not done. Yes, after all, isn't it real art when one person casts a spell over a number of other people?"

All this convinced me that my preconceived ideas of critics were really quite absurd. I went gaily on my way, feeling sure that in the course of my wanderings among the progressives I would find at least one Bolshevik.

C. R. FINDS THE BOLSHEVIK —CARL VAN VECHTEN

The disciples of New Thought tell us that thoughts are things. Upon leaving Mr. Morris, I had said that in my wanderings among the progressive music critics of New York I would probably meet a revolutionary. My wish was fulfilled in the person of Carl van Vechten.

As is to be expected, Mr. van Vechten is a free lance. No newspaper shackles or the tyranny of work that must be done at a certain hour are his. If I hadn't known that he is a highly specialized music critic who has written many books and magazine articles upon this subject, I might have suspected him of being a dilettante.

Henri's on Forty-fourth street was the right setting for our meeting. There is such a delightful foreign air about that little eat-shop whose remarkable French pastry proved to be the downfall of a dieting interviewer. Over the teacups Mr. van Vechten and I discussed progressive musical criticism.

Mr. van Vechten's first statement, "Musical criticism shouldn't be criticism at all," rather startled me, but this seemed tame as he continued: "A critic should write like a novelist or a poet, interesting people in his subject matter and giving them sheer joy in the reading."

"I wish I could accomplish in musical criticism what Pater did when writing about painting. Instead of boring his readers with a lot of stupid details of how to mix paints, he used perfect figures of speech so that his writing

was as beautiful as what he was discussing. I think his description of 'Mona Lisa' is more interesting than the picture itself. I should like to create an emotion in writing so that people will want to hear what I've been telling them about."

"Having by the beauty of your writing sent your readers flocking to hear your subjects, do you expect them to agree with you or to draw their own conclusions?" (I had a premonition of what the answer would be, and Mr. van Vechten didn't disappoint me.)

In almost disgusted tones he replied: "Every person is entitled to his own taste. The fact of my saying a thing is beautiful has no weight. There is nothing absolute about art. Every thing is beautiful and every thing is ugly. Imitation is a curse. Every one should have his or her own point of view and insist upon others having theirs. I don't agree with myself two minutes in succession, so how can I expect others to conform to my opinion? I say what gives me pleasure, and if I can open what I think is beautiful to my readers, well and good, but to try to enforce my code upon them—Heaven forbid!"

"Dignified and Aristocratic" Critics

"Your views, Mr. van Vechten, are not compatible with the usual type of criticism that has prevailed in this country. Did you always look upon things in just this way?"

"No, when I first came to New York, I accepted everything I was told, and because some of the older men with established names said certain things I thought they were edicts. Then I discovered that they were writing like pundits, sitting on mountain tops, expecting the multitude to agree with them. They liked to write over people's heads, reveling in D sharp minor technicalities in order to mystify their readers. They roasted everything that was new and spent columns telling how a certain composer didn't know who his grandmother was. One of the critics never mentioned anything without taking two or three paragraphs to explain it to his readers. That was unflattering, to say the least. I never avoid or explain unfamiliar terms, for I know that I have an intelligent public."

The Value of Ragtime

"I recently read your article, in Vanity Fair, on Satie, and I take it that you are especially interested in modern music."

"Yes, and not only modern classical, but popular music. Ragtime is the only music in this country that interests me. If I were a composer, I would haunt the vaudeville houses and the music halls to get the American musical idiom. Didn't Mozart amuse the Viennese people? They never took him seriously. They looked upon 'The Magic Flute' much as we do a Hippodrome show. Perhaps what now is considered popular music will some day be recognized as the finest work of this age. I think that Hirsch, Berlin and Kern are great artists. They are spontaneous and natural, not all worked up about themselves. Their melodies and rhythms are the sign posts of American music."

"Take for example Irving Berlin. If he became too conversant with form and technicalities, he would probably

lose his spontaneity. His lack of knowledge is no handicap. It is no more necessary for him to be able to write down music than it was for the originators of folk music to be able to do so."

"It's an absurd idea that it's wrong to like light music and that things aren't good unless they bore you. Grand opera is much too solemn. The Metropolitan Opera House is the gloomiest place I ever have been in. It is unbending and dull like a New England church where they burned witches."

Thoughts About Opera

"In Paris you feel that opera is a living thing. If the gallery doesn't like the way a performance is given it hisses and screams. If anything like that happened here the directors would faint, the singers would collapse, and the police, who would be summoned, would become despondent."

"Oscar Hammerstein put life into his Opera and, when he comes back into the field, I'm going every night. He recently told me that when he gives opera he is going to change things—put 'Celeste Aida' in the third act so that people can hear it. He has as much right to do this as Booth had to rewrite 'Hamlet.'"

"Won't the ghosts of all the old critics rise up in holy horror?" said Mr. van Vechten with the air of a naughty schoolboy who has successfully deceived his rather unbending master. Confidently he continued: "I think that traditions ought never to be respected. An opera is given for the first time, some second rate singer creates a part in a certain way, and no one who sings that role until the millennium dare change it. People die if Wagner isn't given in the same way as it is in Bayreuth, and still there is no place where it is so badly produced."

"Have you expressed these somewhat advanced views to artists?" I asked; "they might welcome the chance of a little variety and by following your suggestions put an added dash of color into their roles. Do you see some of the profession now and then?"

"Often," responded Mr. van Vechten; "otherwise how could I write about them? If you know artists, they can tell you what they are trying to do and you can explain it to others. You must discuss things with people who have done them. If you are not sympathetic with your subject, you can't interest your readers."

"I am always benefited by an artist's suggestions and think it is a great aid to students if they can find out how an older artist has done certain things. Think of how helpful it would be to a young violinist if I could get Kreisler and Ysaye to tell how they play their greatest concertos and sonatas! I have talked with and learned a great deal from Mary Garden, whom I consider the greatest artist on the lyric stage."

"You know," Mr. van Vechten, I interrupted, "I've an awful confession to make. I'm starting to agree with everything you say."

"That being the case," said my interesting companion, "I shall talk no more on the subject of criticism."

Thus I was saved from what Mr. van Vechten would consider a tragic fate—agreeing with him. Personally, I disliked being rescued.

C. R.

LYDIA LOCKE

American Coloratura Soprano

Soloist at Joint Concert of the United States and Canada in Patriotic Observance of Washington's Birthday, at Buffalo, February 22, 1918, under the Auspices of the Masonic Patriotic Association

Mme. Lydia Locke was the soloist. Mme. Locke scored a personal success, her striking stage presence and magnificent tonal effects and range and sweetness of voice winning marked appreciation.—*Buffalo News, February 23, 1918.*

During this first part Mrs. Lydia Locke sang Verdi's aria from "Rigoletto" and thrilled the audience with the beauty of the coloratura work. This was a success which she exceeded in the second part of the program, following the speeches. She had then that vocal fireworks, the Polonaise from "Mignon," and she, a pleasing stage picture personally in a gown of carmine, fascinated her hearers in the coloratura passage with the flute. There were moments when voice and flute in the eerie pyrotechnics could hardly be distinguished from each other. Mme. Locke graciously brought the flutist from the orchestra in acknowledging the applause and included John Lund, who had conducted the passage.—*Buffalo Express, February 23, 1918.*



Mme. Lydia Locke, a charming picture in a rose velvet gown with a scarf of French blue tulle, won a brilliant success in her aria from "Rigoletto," sung with the orchestra, Mr. Lund conducting. Her voice is a flexible clear soprano of extensive range and her polished art in the delivery of song enhances her interpretation. She was recalled. In the Polonaise from "Mignon" she renewed the splendid impression she had made, and executed the florid music with consummate ease. She was presented with a bouquet of American Beauties.—*Buffalo Enquirer, February 22, 1918.*

Mme. Lydia Locke, soprano soloist, possesses a beautiful voice of wide range and carrying power and she sings with a great deal of skill. Her tones are pleasing in all registers and she sings without much effort. She presents a charming stage presence.

Aria from "Rigoletto," by Verdi, was the soloist's first offering, and this was given with beautiful tonal volume. She received capable assistance from John Lund and the orchestra in this number. She was heartily applauded and she was compelled to add an encore. Polonaise, from "Mignon," by Thomas, was the second program number, and in this she scored a big success.—*The Buffalo Commercial, February 23, 1918.*

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MARTINELLI SINGS AVITO FOR THE FIRST TIME

Wins Success in Montemezzi Opera—Special Matinee of "Aida"—Verdi "Requiem" Repeated—Cadman's American Opera Pleases on Repetition

"Barber of Seville," Wednesday, April 3

Rossini's popular three-act opera was again repeated to a large audience by practically the same cast that sang it on previous occasions, including Barrientos as Rosina, Fernando Carpi as the Count of Almaviva, Giuseppe de Luca as Figaro, Jose Mardones as Basilio and Papi at the conductor's desk.

"Aida," Thursday (Afternoon), April 4

"Aida" was given a special matinee performance before an audience which packed the house to capacity. The cast was the same as that of the first performance of the season, on the opening night, with the exception of the role of Ramfis, sung on this occasion by Andres de Seguro. Muzio repeated her previous success in the title role. Matzenauer as Amneris was excellent. Caruso was the Radames, a role in which he always excels, while Ruysdael as the King made an imposing figure and he sang with wonderful effect. Amato was the Amonasro,

de Seguro the Ramfis, and Sundelius the Priestess. Papi conducted and Queenie Smith led the ballet efficiently.

"Tosca," Thursday, April 4

"Tosca" was repeated on Thursday evening, with Geraldine Farrar in the title role, supported by Lazaro as Cavaradossi, Scotti as Scarpia and Angelo Bada as Spoletta, all of whom sang and acted admirably and to the entire satisfaction of the large audience present. Others in the cast included Rossi and Malatesta. Cecil Arden sang the air of the invisible Shepherd with much charm. Mr. Moranzoni conducted it.

"Shanewis" and "L'Oracolo," April 5

Cadman's melodious opera remains attractive and likeable and justifies its frequent performances at this time. His tunefulness, skillful orchestration and ability for lyrical song expression are the qualities that continue to stand out most strongly in Cadman's operatic opus 1. Paul Althouse has worked out the details of his Lionel very aptly and what with his convincing acting and agreeable singing adds largely to the artistic status of the "Shanewis" hearings. Sophie Braslau's rendering of the title part was perfect at the premiere and still is so. She presents every reason why she should be entrusted with leading roles in the standard operas. Thomas Chalmers does a very strong impersonation as Harjo. Marie Sundelius is a mellifluous and silvery voiced Amy. Moranzoni's conducting spells finish.

In "L'Oracolo," Althouse and Braslau repeated their good work. Florence Easton warbled beautifully as the lovelorn Chinese maiden, and Scotti and Didur acted with sufficiently sinister intensity.

"I Puritani," Saturday (Afternoon), April 6

A large matinee audience witnessed an excellent performance of Bellini's tuneful opera sung by the same cast that introduced the opera at the Metropolitan, with Barrientos as Elvira, Flora Perini as Henrietta, Lazaro as Lord Arthur, Mardones as Sir George, de Luca as Sir Richard, Giulio Rossi as Lord Walton and Pietro Audisio as Sir Bruno. Moranzoni conducted.

"L'Amore dei Tre Re," Saturday (Evening), April 6

"L'Amore dei Tre Re" was repeated Saturday evening, April 6, with Claudia Muzio, Pasquale Amato, and Adamo Didur in their usual roles. Giovanni Martinelli for the first time in New York sang the role of Avito. He was in good voice and he gave the part all the romance that it should have, singing the music beautifully and with fervor. Moranzoni again conducted.

Verdi's "Requiem," Sunday, April 7

Sunday evening saw a repetition of the Good Friday performance of Verdi's "Requiem," unchanged in any respect except that Marie Rappold replaced Marie Sundelius as a soprano soloist, singing the part in a most satisfactory manner. Again there was an audience that filled the house and was enthusiastic in its applause for all elements of the performance, which was directed by Giulio Setti.

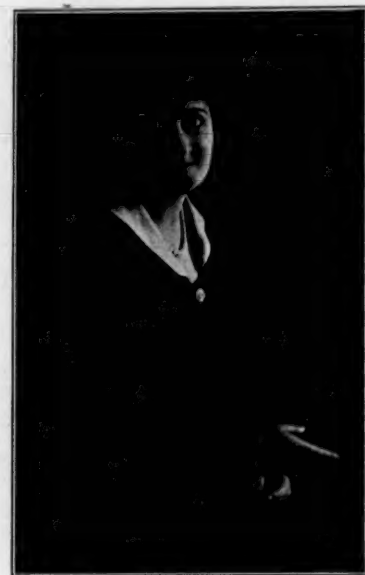
"Mme. Sans-Gêne," Monday, April 8

If Giordano's music for "Mme. Sans-Gêne" were as good as the libretto which Renato Simoni made from the Sardou-Moreau play, that opera would be one of the best in the repertoire. As it is, only Miss Farrar's lively presentation of the heroine, Amato's truly superb character sketch of Napoleon, Martinelli's capital singing as Le-fevre, and Althouse's excellent Count Neipperg, together with Gennaro Papi's spirited conducting, and the whole-hearted support afforded by the minor characters, chorus and orchestra, save the work from that limbo of "has been" operas which already is so overcrowded.

MANA ZUCCA'S "POEME HEROIQUE"

Up to the present time Mana Zucca has been known principally as a composer of songs—songs light and songs serious; but the latest composition of hers which has been received from the Boston Music Company is of quite another genre. It is a "Poème Héroïque" for piano, numbered op. 37, and without doubt the best work from the Mana Zucca pen that has been reviewed in these columns. In fact, it is one of the best serious offerings by an American composer which has appeared for some time.

The whole work is cleverly built up on a theme of only two bars, which, however, is distinctive and striking in character.



MANA ZUCCA,
Whose new piano work, "Poème Héroïque," has just been issued by the Boston Music Company.

The development through which the composer puts this theme is very free and shows a thorough knowledge of the capabilities of the piano. The harmonic treatment, too, is rich, varied and interesting, without being in any way forced. The end of the work is a climax of great force and power. Though technically not very difficult, it will prove extremely effective as a number for a recital, and from the standpoint of musicianship it is well worth a place on any program. So thinks Mischa Levitzki, to whom the work is dedicated. He will play it extensively in recital next season. Mr. Levitzki is a good judge, and his favorable opinion of the work is most heartily confirmed by the MUSICAL COURIER reviewer.

St. Cecilia Club Aids Liberty Loan Drive

The St. Cecilia Club, Victor Harris, conductor, 120 voices strong, will sing at two large meetings to be held at the 69th Regiment Armory on April 11 and the Century Theatre, April 14, in connection with the drive for the Third Liberty Loan.

Yeatman Griffith Reception Postponed

Owing to the death of Yeatman Griffith's sister, Eva M. Hartzell, the regular reception and informal musicale, which was scheduled to take place at the New York studios of Mr. and Mrs. Yeatman Griffith, next Sunday afternoon, has been postponed.

Amato in Columbus and Erie

Pasquale Amato, the popular baritone of the Metropolitan Opera Company, found time between operatic appearances at the Metropolitan Opera House to fill concert engagements in Columbus, Ohio, in the course of the Women's Music Club and in Erie, Pa.

American Music Optimists, April 21

The next meeting of the American Music Optimists will be held on Sunday evening, April 21, in the ballroom of the Hotel Marseilles, New York.

Désiré Paque has made an orchestral suite from the music to his "Jeanne d'Arc," an opera which had its first performance in Germany in 1909.

CHARLES HART

Tenor

April 11....Philadelphia, Pa.

" 13....Pulaski, Va.

" 14....Bristol, Tenn.

" 15....Greensboro, N. Car.

" 16....Durham, N. Car.

" 17....Roanoke, Va.

" 18....Bluefield, Va.

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SOPRANO

New York Recital, Aeolian Hall
Tuesday afternoon, April 16, 3 o'clock

PROGRAM

Gia la Notte (Arr. by Pauline Viardot)	Haydn
Fingo per mio diletto (Arr. by Pauline Viardot)	Old Italian
Bethlehem Shepherd's Cradle Song (Sung in English)	Old German, 1791
Nature's Adoration (Sung in English)	C. P. E. Bach, 1758
Clair de Lune	
Green	
Automne	
Mandoline	
Toujours	
L'Ombre des Arbres	
C'est L'extase	
Le Faune	
Mandoline	
De Fleurs	
Longing! (First Time) Written for Miss van Dresser	Gustave Ferrari
The Bird	Dwight Fiske
Do Not Go, My Love	Richard Hageman
May Night	Richard Hageman
The Home Road (First Time) ... Words and music by John Alden Carpenter	

RICHARD HAGEMAN AT THE PIANO

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SASCHA JACOBSEN

VIOLINIST

THREE NEW YORK APPEARANCES WITHIN
ONE MONTH

Metropolitan Opera House,

March 12

—
Aeolian Hall, April 1

—
Hippodrome, April 7



Of his recital in Aeolian Hall, April 1, the New York papers said:

SASCHA JACOBSEN WINS SUCCESS.

Among the army of young fiddlers that have occupied our concert rooms this season Sascha Jacobsen stands out as one of the most gifted. His recital in Aeolian Hall last evening confirmed the belief that to find his superior one would have to look to no less a phenomenon than Jascha Heifetz, who came here with all the prestige of the Auer hallmark and a big European reputation, whereas the youthful Jacobsen is a product of our own city.

Mr. Jacobsen is a player of substantial gifts and large accomplishment. He has temperament and musical feeling in abundance, and to those native qualities he adds an admirably developed technique and a broad, masterful style. A large audience applauded him enthusiastically.—*The Globe*.

Sascha Jacobsen at Aeolian Hall last night discoursed most excellent music in the Vivaldi and Bruch violin concertos, and some by no means so excellent in Cyril Scott's "atmospheric" suite of the "Tallahassee." But whether good or bad, he did extremely well by it, playing with a spirit, a facility, a purity

alike of tone and of style not often heard in young violinists. His double stopping and delicate spiccato work were particularly admirable.—*Tribune*.

After an Easter Sunday flood, an Easter Monday drought of concerts, Sascha Jacobsen, a young violinist, not, strange to say, one of the many pupils of Auer who this season have aroused us by the brilliancy of their playing, gave a recital at Aeolian Hall last night, accompanied at the piano by Samuel Chotzinoff. Mr. Jacobsen's quality is not unknown to us. His technique is adequate, his musicianship commands respect and his artistic growth is steady. He has the gift of interpretation and his tone is sufficiently rich to make his expression appealing. The Vivaldi-Nachez concerto in A minor he played very well indeed, the largo with much dignity. In the Bruch concerto in G minor his double stopping was exceptionally good. The large audience seemed to enjoy best his playing of the Rachmaninoff romance and the "Bygone Memories" movement of Scott's "Tallahassee" suite, both well performed.—*Evening World*.

Real musicians are born, of course, but they do not need to be imported. Nor, if they must be made, need they be made abroad. There is a younger school of American violinists who prove the point to American audiences with beautiful conviction; and of these it is probable that Sascha Jacobsen, the young New York boy, is an acknowledged leader.

Be that as it may be disputed, however, Mr. Jacobsen gave a recital in Aeolian Hall last night which not only packed every seat but which also gave a genuine thrill or two to the most hardened and professional of music-goers. His playing grows in depth and breadth, it would seem, to meet each new recital; nor does it lack for grace and delicacy. There is a rich fullness to his tone, a sweeping, velvet smoothness, with the round lines of a Juno to its loveliness. It is playing of character, nearly always of distinction.—*Evening Sun*.

Sascha Jacobsen, violinist, gave another New York recital in Aeolian Hall last evening. This young artist, who stands in the van of his kind, has been gradually winning a definite place for himself, in spite of the fact that his entire schooling was received in this city. Last evening there was further manifesta-

tion of a thorough technical skill and general excellence of tone. But beyond these attributes he possesses the additional one of a genuine interpretative ability that would search for the deeper mysteries of a composition and, finding it, reveal it through the fullness of his technical equipment.—*Brooklyn Eagle*.

Two recitals were offered in Aeolian Hall yesterday. That in the evening was the more important. It was a recital by Sascha Jacobsen, the young New York violinist, who has in the past two or three seasons made a firm place for himself in the world of music. His extended numbers last night were the Vivaldi concerto in A minor, as arranged by Nachez; Bruch's G minor concerto and Scott's "Tallahassee" suite.

Mr. Jacobsen is one of the best of the younger generation of violinists. He displayed last evening a tone of beautiful quality and purity, an accurate intonation, a splendid vigor and incisiveness of rhythm, and a good command of style. His cantilena had elegance and fluency and that restful finish which is usually found only in the playing of mature artists. He was heard by a large audience.—*The Sun*.

Confirming the opinions printed after his first New York recital of 1918, Aeolian Hall, January 11:

BOY VIOLINIST PROVES RARE ARTIST.

Sascha Jacobsen Charms Distinguished Audience in Difficult Program.

If Sascha Jacobsen had been able to flaunt a European reputation at his recital last night in Aeolian Hall and to acclaim himself as a pupil of Leopold Auer, he would be recognized immediately, no doubt, as one of the most gifted violinists of the younger generation.

As it happens Jacobsen was born in New York and received all of his training here, with Franz Kneisel as his principal teacher and guide. But surely that interesting fact ought not to weigh in the scales against him. If anything, indeed, it ought to have the very opposite effect, for we may well feel a sense of pride in pointing at this youthful musician as a product of the American soil and of American cultivation.

In all justice to the music lovers who heard Jacobsen last night, it should be said that they appraised his powers at their true worth, noting with discrimination the advance he has made since his first local recital two years ago. But it remains to be seen whether concert managers and the leaders of our orchestras will be as independent in their judgment.

In Nardini's concerto in E minor and Lalo's "Symphonie Espagnole" he disclosed not only technical powers quite out of the ordinary, but a cantilena that had warmth and vitality. The fleetness and precision of his fingers and the freedom, the energy and the elasticity of his bowing were matched by the expressiveness of his tone.

It was in Reger's prelude and fugue in G major on themes by Bach for violin alone—a finely constructed work of genuinely classical proportion, and workmanship, which had its

first hearing in New York—that Jacobsen showed his powers to greatest advantage, however. The ease with which he solved the difficult problems of this polyphonic composition, and the musicianship he revealed in voicing and phrasing the interlocking themes, gave the true measure of his artistic calibre.—*American*.

SASCHA JACOBSEN, VIOLINIST, PLAYS.

Sascha Jacobsen, violinist, from a group of earnest musicians who have grown up in New York, without the once inevitable sojourn abroad or sensational return, gave at Aeolian Hall last evening a recital of deep interest to himself and his friends, not as a debut, for he has appeared before, but as a report of progress in a serious career well begun here.—*Times*.

His playing justly excited admiration among his many hearers. His tone was always musical, his technique and rhythmic sense excellent and his musical feeling of fine quality. Samuel Chotzinoff was an able support at the piano.—*The Sun*.

SASCHA JACOBSEN'S RECITAL.

The young violinist, Sascha Jacobsen, grows in musical intent each successive season. He is an artist of serious aims and of talents large enough to cope with them. His recital in Aeolian Hall last night showed a big improvement over his work of last year, again; and his program was one of a sort to bid for bigness and strength, which none too many of the present day violinists possess. Mr. Jacobsen can promise himself, if he goes on at his present rate, a first rank place among the more genuine and thorough of his art before so long a time is past.—*Evening Sun*.

And three years ago, 1915, the same critics welcomed him as a coming genius:

Mr. Jacobsen is one of the most promising young violinists brought before this public in recent seasons. His technical equipment is exceptionally good, beginning with a very beautiful tone of great purity and an intonation which preserves its justice in the highest positions, no matter how difficult the passage.—*New York Sun*.

He has marvelous technique, his runs always are clear, his skips certain, and his intonation is almost beyond reproach. He has temperament, too, but not to such an extent that it mars his playing or drives beauty from his tone. Last night's audience hung at the end of his bow, figuratively speaking, and applauded each number enthusiastically, insisting upon encores at the close.—*New York Herald*.

His tone is remarkably sweet, mellow and expressive, yet at the same time astonishingly full, round and forceful. There were moments in Bach's great unaccompanied chaconne when

the big vibrant chords he drew from the strings sounded as if they were being played on several instruments in unison. It was a pleasure to note the strong, steady and authoritative sweep of the young player's bow, so quick and sharp in attack, so energetic and virile in its pull, yet also so light and graceful. It was a pleasure, too, to observe the emotional vitality and warmth of his cantilena and the incisive force of his rhythm.—*New York Press*.

Mr. Jacobsen has a fine command of his instrument. His phrasing was broad and significant, his bowing free and sweeping. Beauty of tone and sincere musicianship made the recital a very interesting one.—*New York Evening Telegram*.

He possesses most of the attributes on which a successful career as a great violinist are founded, including wonderful tone and technical ability, elegance of style and sympathetic understanding.—*New York Globe*.

Beginning with the Bach composition and so on, the hour was a rare moment for the listener, who should remember the violinist with enthusiasm when he comes again.—*Boston Globe*.

For so young and inexperienced a man his tone and style are extraordinarily warm, light, resilient. Mr. Jacobsen's playing of the Rachmaninoff "Romance" and Cecil Burleigh's "Legend" made one desire to hear him in some of the ballad music which the Russians have transfigured.—*Boston Evening Transcript*.

He had played but a few phrases yesterday when it was apparent that an artist to be reckoned with was on the stage. He has the latent musical intelligence of his race. His phrasing is polished and his tones colored for emotional expression. Mr. Jacobsen unquestionably has a future.—*Boston Herald*.

One must be wary of extravagant praise, yet there were tones in his playing that suggest Kreisler as he might have been before the master of today fulfilled his promise.—*Albany Argus*.

The feature of the program was the playing of the Bruch concerto in G minor by Sascha Jacobsen, the Russian violinist. His number was received with the greatest enthusiasm, and he was recalled several times, but in accordance with Mr. Damrosch's evident rule, he did not play again.—*Pittsfield Journal*.

The well known violin virtuoso, Sascha Jacobsen, played the Mendelssohn concerto with rare artistic finish. Mr. Jacobsen is without question one of the foremost exponents of his instrument. His playing created a furor.—*New Yorker Herald*.

Management for Season 1918-19—Winton & Livingston, Aeolian Hall, New York

THE ALLIES CAPTURE ITALY WITH "TIPPERARY"

All North Italy Sings the Chorus, and in English—A Wave of Great War Concerts—An American Soprano Wins Success

Hotel Diana, Milan, February 20, 1918.

Ever since the war began, up to the time of the great reverse, things musical had run on practically unchecked in Italy, and the only way in which the conditions had been effected was the gradual diminishing of the number of operatic seasons throughout the country. As every one knows, musical conditions in Italy mean operatic conditions, grand opera being the staple food of the Italian music loving public. The gradual diminishing of the number of operatic seasons, which in normal times run into hundreds throughout the country, was always due principally to the periodical calls to military service. The seasons being so numerous, every call to arms made a big hole in their resources, as the artists and musicians and the rest of the personnel appertaining to an operatic season are not, naturally, immune from military service. However, only the small cities had suffered, and the large ones had never been without their usual musical seasons. The calls to arms could never be so great as to deplete the whole musical profession, and out of what remained there were al-



DIANETTE ALVINA,
American soprano who has won considerable
operatic success in Italy, as Thais.

ways sufficient quantities to cope with the requirements of the large Italian cities.

La Scala was the only big theatre which had decided not to give the usual winter season. This decision, however, had provoked a protest of sufficient strength to set on foot a movement whose object (already reviewed in the MUSICAL COURIER) was a winter season at La Scala under a new temporary management. Just as this movement was assuming very interesting proportions and a definite announcement was daily expected, the great shock came and upset everything. The Italian's whole undivided time and attention were concentrated on matters military and for the nonce he could not find even a moment to spare for his dearest pastime. This does not imply, of course, that the Italian public had been at any time careless about military questions, but even in moments of great trepidation the Italian in general does not neglect his music: he derives pleasure from it when he is feeling happy and gay, just as he derives consolation from it when he is feeling unhappy and uneasy.

As every one now knows, affairs at the front adjusted themselves very quickly, and life in the country assumed once more its normal course. The Hun's object in his big push had been the smashing of the Italian spirit, and his success amounted to that which he has achieved in England with his Zeppelin raids—nothing! The usual operatic seasons were soon running (at the time of writing a winter operatic season is just about to finish in every large Italian center), and a wave of furious indignation found its outlet in a series of magnificent concerts which were contemporaneously arranged all over the country. The object of these concerts was to demonstrate to the enemy that Italian patriotism had never been so great, and a signal proof that this is the case can be found in the fact that these proved such a success that they have been continued intermittently all over the country up to the present day, and there is no sign as yet of their ever coming to an end.

A Magnificent La Scala Concert

In these concerts La Scala, as usual, took the lead. Some of the finest concerts ever given in this great temple of musical art have taken place during the last two months, and will surely never be forgotten by those fortunate enough to be present at them. It would be impossible to even attempt partially to describe these concerts, but one of them, the best given so far, should not be allowed to pass by without being duly chronicled.

This concert took place when Milan was full of troops of the Allies which had rushed so splendidly to the rescue, and it was called a "concerto degli alleati" (concert of the Allies). Half of the stalls were reserved for the

French troops; the first three rows of seats on the stage (on which was seated well over a thousand persons) were filled by British Tommies; the five tiers of tiny boxes were liberally sprinkled with the brilliant uniforms of the officers of the allied armies; the royal box was crowded with the commanders of the different armies, and every inch of standing room taken. The whole theatre was gaily decked with flowers and the flags of the Allies. It presented a spectacle to be remembered forever. The order of the evening was patriotic speeches by the best Italian and French orators, musical items, and the execution of the national hymns by a huge military band which was formed up in the center of the stage.

"Tipperary" Redivivus

There was one great special tit-bit which was looked forward to by the Italian part of the public in particular with the keenest anticipation. This was the execution of "Tipperary" by the British Tommies. "Tipperary" is ever becoming more popular in Italy, and the chorus, which nearly every boy in the street knows by heart in English, generally has a part in any patriotic demonstration. As the Tommies got to their feet for this item an irresistible characteristic grin ran from face to face which immediately found its reflection in the audience and brought forth a tremendous ovation. When the noise had quieted down, a tall, strapping young soldier stepped out from the ranks of the Tommies and took up his position at the front of the stage. This was Alec Maine, who before the war earned his bread as a Scottish baritone. In a fine, manly voice which easily filled La Scala he sang the first verse of "Tipperary." The rest of the Tommies joined in the chorus, and afterward the whole audience joined in, too. The enthusiasm was indescribable. An encore was called for, and in response Maine sang an amusing parody on "Tipperary," specially written for the occasion by W. Lewis, the Irish poet of Milan, in which Milan is substituted for Tipperary. Toward the end of the evening, that is, toward 2 o'clock in the morning, some animation was noticed in the ranks of the French troops. The center of this animation was a little, stockily built French soldier, who suddenly got on his feet and began pushing his way to the front of the theatre. After about a quarter of an hour's determined endeavor he succeeded in getting there, and climbed on to the stage. As this was not part of the program, much curiosity was manifested to see what the Frenchman was up to. Not to be outdone by their British comrades, the French troops had collared hold of this representative, who before the war also earned his bread by singing, and dispatched him with orders to hold up the French end by singing "Verdun." This he did with a very fine tenor voice. The success achieved was great enough to enable the French to cry "quits." The evening came to an end with the execution by the big military band of "Il bacio alla vittoria" (The Kiss to Victory), from the poem of W. Lewis and the music of Maestro Chiesa.

A Serafin War Concert

Another concert which should not pass unnoticed, if only on account of a special demonstration in favor of America, was one given recently at Monza. Monza is a town just outside Milan and is the headquarters of the automobile section of the Italian army. Many famous Italians have entered this corps, and among those at present stationed at Monza is Tullio Serafin, one of Italy's most prominent conductors. Serafin has been the promoter of some of the finest concerts given in Italy since the war broke out, in favor of the allied cause. Although now confined to Monza for his military duties, he does not allow his energy to stale, and this concert, which he arranged and directed at the military base, was just as well appreciated and just as well attended by the big pots as any of the others which he has given in the big centers.

The program comprised Puccini's "Bohème," to be followed by the patriotic hymns, national anthems, etc. Many military and civil celebrities were present, including His Excellency General Angelotti, commander of the Third Italian Army, and various heads of the Allied forces in Italy. Special guests of the occasion were the American Consul at Milan, North Winship, and Major Thomas L. Robinson, Deputy Commissioner in Italy of the American Red Cross, who was accompanied by Captains Regis Poste and Ulysses Moore and other officers of the American Red Cross in Italy.

"Bohème" and "The Star Spangled Banner"

The cast for "Bohème" was excellent and included Giorgi, tenor, and Dianette Alvina, the American soprano. It was quite in keeping with things that the prima donna should be an American soprano, and the management is to be congratulated on the accidental fact that a better Mimi could not have been found if they had searched throughout the whole of Italy. Dianette Alvina has sung herself deep into the affections of the Italians during four years in Italy and she is now a tremendous favorite. When the curtain was finally rung down, she had to come out and acknowledge one of the greatest successes she has made in Italy. After the opera, the national anthems, etc., were executed. "The Star Spangled Banner" was kept for the last bit of the evening, in honor of the Americans present. Maestro Serafin, who was conducting in his soldier's uniform, had prepared a surprise for the audience. As the solemn notes of the American national anthem struck up, Dianette Alvina walked on to the stage, no longer Mimi, but a chic American girl in her furs, with an American flag thrown round her, to sing the inspired words with even more fervor than she had sung the other part shortly before. Perhaps the only members of the audience able to join in with the real words were the officers of the American Red Cross and a few other Americans present, but they joined in with a will, and justly merited a share of the enthusiastic demonstration which followed as an expression of sympathy and cordial affection for the new ally from far off America.

The Toscanini Concerts

Among the greatest musical events which have taken place during the last couple of months are the concerts which Toscanini is directing every Sunday at the Milan Conservatory. These concerts are to provide a fund for the artists and musicians who have found themselves without work on account of the war. This is not the first time that these poorer members of the profession find themselves indebted to Toscanini. He already has to his credit a magnificent season of opera at the Dal Verme during the winter of 1916, which was put on by him with the same object and which realized many thousands of dollars, subsequently distributed among the artists. It will be interesting to see what sum this series of twelve splendid concerts will bring forth. Six concerts have been given up to the present, and they have all been crowded with real music lovers who very rarely get an opportunity in Milan of enjoying good symphonic concerts, and who, without disparaging their philanthropic intentions, are loth to let slip this opportunity which Toscanini is offering them.

American Singers' Activity

The tradition which many appear to think prevails over here that American voices are not liked in Italy is continuously being given the lie by the ever increasing numbers of successes that Americans are making in the operatic seasons now in progress. It is impossible for the writer to give the names of all the American artists singing at present, but they are considerable. The trio which might be described as the American giants, which is in fact often described so in musical circles, continues to soar ever and ever higher in the estimation of Italian publics. Edoardo di Giovanni (Edward Johnson), at Genoa, has just repeated his traditional successes in dramatic repertoire; Charles Hackett has returned from South America and Rome had taken him to her heart again; while Dianette Alvina, as Thais, is to be a star of a season which will come into being during the early days of next month in Milan. C. C.

The Berkshire String Quartet

SEASON 1918-19 NOW BOOKING

Philip Hale in Boston Herald
March 21, 1918



The ensemble is excellent; not only in precision, mechanism and balance, but also in euphony, homogeneity and plasticity. The players have a simultaneous command of nuances. They think and express themselves as one. Their taste is pure; their interpretation is intelligent. Intelligence alone may command respect; it does not always in musical performances interest. The performance last night was interesting. For in addition to the display of the qualities noted above, there was the expression of youthful enthusiasm. The four played as if they themselves enjoyed it. To use a favorite word of Hazlitt, they played with gusto.

Management: WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York

¶ Ninety per cent of our clients who engaged *Charles Harrison* this season have, by engaging him for next year, expressed the best selling argument a manager can hope for. The other ten per cent were led by precedent prohibiting their having the same artist two seasons in succession.

¶ Throughout the country where *Harrison's* brilliant tenor voice has been heard, we have gathered material that convinces us of the popularity and soundness of his artistic success.

¶ Sheer merit with little advertising has accomplished this, and we are now advertising with the gratifying certainty that this is a voice you will want to hear.

Winton & Livingston

A HUGE "ELIJAH" PERFORMANCE

New York War Savings Stamp Committee Sponsoring
Great Outdoor Festival for the Polo Grounds,
June 2—John Philip Sousa to Conduct

Plans are rapidly maturing for the great open air performance of "Elijah" which is scheduled for Sunday afternoon, June 2, at the Polo Grounds, New York, under the auspices of the War Savings Stamp Committee of Greater New York. This committee is the official leader of the War Savings Stamp movement in the metropolis and directly responsible to the Treasury Department of the United States.

"Elijah" will be presented on a huge scale and every cent of the proceeds devoted to the benefit of the purposes of the committee. The Polo Grounds have been donated free of charge, through the courtesy of President Hempstead, of the New York Giants. The Navy Department has already given its official sanction to the affair by granting the necessary leave of absence to Lieutenant John Philip Sousa, now directing the huge band at the Great Lakes Naval Training Station, so that he may come to New York to supervise the necessary rehearsals and direct the performance. The accompaniment will be furnished by Sousa's own band, augmented to two hundred musicians. The chorus will be enormous. Some three thousand adult singers from the various choral societies of Greater New York are expected, supported by at least an equal number of youthful voices from the high schools. American artists of national prominence will be heard in the various solo parts. The organization of this great enterprise is being rapidly completed, and the MUSICAL COURIER, which in the issue of March 28 printed an exclusive advance notice of the project, will publish the details from week to week as they are ready for announcement.

Metropolitan Opera House Mortgage to Be Paid

The one million dollar mortgage on the Metropolitan Opera House, held by the United States Trust Company, which matures on May 1, will be paid off by the mortgagor, the Metropolitan Opera and Real Estate Company, it was decided at a recent meeting of the board of directors of that organization. The Metropolitan Opera House and the plot on which it stands belongs to the stockholders of the above named company, thirty-five in number, who, at the same time, are the outright owners of the boxes in the famous "Golden Horseshoe."

The plan favored by the board of directors and presented in a circular to the stockholders by the executive committee of that board, calls for a 100 per cent. stock assessment. That is, each member is called upon for \$30,000, the assessed value of a box. This sum from each of the thirty-five members will produce \$1,050,000, sufficient to take care of the mortgage and the interest on it due May 1. The first subscriptions have already been received by Treasurer George G. Haven and there is no doubt but that all the members will subscribe, for the assessment presents itself strongly as an opportunity to make a 5 per cent. investment, free of all tax. With the mortgage cleared, the annual assessment per parterre box will be reduced from \$4,500 to \$3,000, a saving of \$1,500 to each boxholder.

It is also stated that the mortgagee was not desirous of renewing the mortgage at the present time and that the expense of renewal, after a new lender was found, would amount to over \$11,000. The board of directors of the company is made up of Augustus D. Juilliard, president; Henry A. C. Taylor, vice-president; George G. Haven, treasurer; George F. Baker, George Henry Warren, August Belmont, Luther Kountze, J. Pierpont Morgan, George Peabody Wetmore, Henry Payne Whitney, R. Fulton Cutting, Ogden Mills and William K. Vanderbilt.

Mme. Schumann-Heink Going to France

It is understood that Mme. Schumann-Heink will suspend her concert activities after May 18 for one year, during which she purposes to go to France on important work for this government. Of recent months, Mme. Schumann-Heink has been very active at the various camps, appearing frequently to the great delight of the soldiers. She has four sons in the war. Her loyal Americanism is a matter of record, repeatedly demonstrated long before this country went to war. She is regarded by the officials in Washington as being particularly useful in the camps because of her cheerful personality and the deep appeal of her art. The temporary suspension of Mme. Schumann-Heink's concert activities will mark the permanent cessation of her connection with the Wolfsohn Musical Bureau.

Kreisler Abandons Comic Opera

Fritz Kreisler, who was announced several weeks ago as being engaged on the composition of a comic opera together with Victor Jacobi, has asked Charles B. Dillingham, the manager, to release him from his undertaking. The conditions which compelled him to withdraw from the concert field are cited by Kreisler as the reasons why he does not wish to figure as a composer.

New Business Manager for Detroit Institute

The Detroit (Mich.) Institute of Musical Art has recently made a change in its business managers, Grace Chamberlin now occupies that important position. The other officers, to whose executive ability is due the success of this institution, are Guy Bevier Williams, president; William Howland, vice-president, and Charles Frederic Morse, secretary and treasurer.

Schumann-Heink Here

Mme. Schumann-Heink arrived in New York this week, and will spend about a fortnight in the metropolis. She is in excellent health and spirits.

Mme. Ober Gets Right to Sue

Some time ago Margaret Ober, the mezzo-soprano, was dropped from the roster of the Metropolitan Opera House artists, together with other German and Austrian singers. She sued for \$50,000 for breach of contract. The Metro-

politan Opera House entered an objection on the ground that she had no legal status in this country, being an enemy alien. To this Mme. Ober's attorneys demurred. A decision was handed down last week by the Appellate Division of the Supreme Court which gives Mme. Ober the right to press her suit. The Appellate Division holds that although no alien enemy "living outside of the United States" has a right to sue, Mme. Ober, who lives here, is not an alien enemy within the meaning of President Wilson's proclamation. The court holds also that as long as she was guilty of no misbehavior during her residence here she was a "lawful resident," and quoting Chancellor Kent, the court held that "a lawful residence implies a capacity to sue and be sued."

CLOSING WEEK OF THE METROPOLITAN OPERA

Italian Gala Concert Next Sunday Evening

The triple bill, "Shanewis," "L'Oracolo" and "The Dance in Place Congo," will open the final week of the Metropolitan Opera season on Monday evening, April 15. The American opera will be sung by Braslau, Sundelius, Howard, Althouse and Chalmers; "L'Oracolo," by Easton, Althouse, Scotti and Didur, Moranzoni conducting both operas and Montoux the ballet.

Other operas next week will be as follows: Wednesday matinee, "Carmen," Farrar, Sundelius, Martinelli, Whitehill, Montoux; Wednesday evening, "L'Amore dei Tre Re," Muzio, Caruso, Amato, Mardones, Moranzoni; Thursday, "Il Barbiere di Siviglia" and "The Dance in Place Congo," the opera will be sung by Barrientos, Carpi, de Luca and Mardones, Papi conducting; Friday, "L'Elisir d'Amore," Barrientos, Sparkes, Caruso, de Luca,

The Time To Advertise— Now

"Is a candle brought to be
put under a bushel, or
under a bed? and not to
be set on a candlestick?"

—St. Mark, 4: 21.

Now is the time to prove that you do not hide your light under a bushel.
Now is the time to show that you are a progressive musician.
Now is the time to show that you are of this time.
Now is the time managers, clubs, opera companies, choral organizations, orchestras, are making their engagements for next season.
Now is the time for you to meet increasing competition.
Now is the time for you to advertise in
THE MUSICAL COURIER

Didur, Papi; Saturday matinee, "Tosca," Farrar, Lazaro, Scotti, Moranzoni. The Saturday evening opera will be announced later.

A gala concert will be given on Sunday evening, April 14, for the benefit of Italian soldiers' families residing in the United States. The artists taking part will be Frances Alda, Claudia Muzio, Lenora Sparkes, Pasquale Amato, Giuseppe de Luca, Adamo Didur, Enrico Caruso, Giovanni Martinelli and Antonio Scotti, with the entire chorus and orchestra. Giuseppe Bamboschek, Roberto Moranzoni, Gennaro Papi and Giulio Setti will conduct.

MURATORE HAS NO MANAGER

Distinguished Tenor Denies That a Chicago Office Has Right to Book Him for Concerts

A statement recently printed in a music journal—not the MUSICAL COURIER—was calculated, perhaps with deliberation, to give the impression that Lucien Muratore, the distinguished French tenor who won so prominent a position for himself in this country as leading tenor of the Chicago Opera Association, is under the concert management of Vera Brady-Shipman, of Chicago. The statement in question read: "Mrs. Shipman booked dates for several of her artists, including Lucien Muratore, Warren Proctor," and then followed the names of several others.

Mr. Muratore, interviewed by a MUSICAL COURIER representative at his apartment in New York, denied most emphatically that he is under the management of Mrs. Shipman. "I have no manager for concert work at the present time," said he. "The statement that I am under Mrs. Shipman's management is absolutely incorrect."

Toscha Seidel's Debut Program

The interest of the New York music world centers just now in the debut of Toscha Seidel, violinist, another of the long list of Leopold Auer pupils. His first American appearance will take place next Sunday afternoon, April 14, at Carnegie Hall, New York, and he will have the advantage of so fine a musician as Richard Hageman to support him at the piano. The concert will start with the "Chaconne," Vitali-Charlier. The principal numbers will be the Tchaikowsky concerto and the Sarasate "Gypsy Airs." In addition there will be shorter pieces by Chopin-Auer, Elgar, Sinding and Tor Aulin.

THE BOSTON SYMPHONY TO CONTINUE

Gabrilowitsch Likely to Be Its New Leader—Reorganization of the Personnel Probable

The MUSICAL COURIER learns from an authoritative source that Major Higginson, founder and supporter of the Boston Symphony Orchestra, has given up any idea he may have held at one time of disbanding that organization on account of the Doctor Muck affair. Doctor Muck himself, by whatever the actions were which led to his arrest and internment, made it impossible for an American patriot of Major Higginson's standing further to support him, and such an act as the disbanding of the orchestra would only have been interpreted by the public as a manifestation of such support. So the Boston Symphony Orchestra will continue, with Major Higginson still in command, though it would not be surprising to see a considerable reorganization of the personnel before next season, so as to eliminate the twenty odd enemy alien musicians still included in its roster.

As for a conductor, the chances at the present moment strongly favor the engagement of Ossip Gabrilowitsch. The management is more inclined to take on a young conductor, who will make his career with the orchestra, as Arthur Nikisch did, than to engage some older leader, whose accomplishments and limitations are already established and known.

Candidates, however, have not been wanting. Some months ago the name of André Messager, conductor of the foremost French orchestra, the Société du Conservatoire de Paris, was prominently mentioned. Friends of Pierre Montoux, formerly leader of the Concerts Montoux at Paris and now at the Metropolitan Opera, spoke of him as a possible Muck successor, but his candidacy—if it may be so called—never was pushed seriously. From Europe there has come the suggestion of Willem Mengelberg, one of the most prominent conductors now on that side of the Atlantic, leader of the first orchestra in Holland, that of the Concertgebouw of Amsterdam. Mengelberg is a Dutchman, but the fact that he has for years past directed a famous chorus in one of the large West German cities would lay him open at once to charges of pro-Germanism, whether founded or unfounded, which would be bound to get the Boston management into further difficulties. Leopold Stokowski, the young Philadelphia leader, was very strongly advocated for the position by a body of influential Bostonians who are great admirers of his work. It is indeed highly probable that he might have had the conductorship, but Mr. Stokowski considers himself morally bound to his Philadelphia supporters, who have done and are continuing to do so much for him, and would not allow his name to be considered. And somebody mentioned Toscanini!

Sousa as a Trap Shooter

At the recent spring shoot of the South Shore Country Club, Chicago, Lieut. John Philip Sousa was one of the participants. He registered the second best individual score of the day with ninety-five breaks out of one hundred from a sixteen yard rise in the guests' event. He was topped by Edgar Apperson with ninety-eight hits out of one hundred chances.

Leo Ornstein May Stay in America

Leo Ornstein, after all, may stay in America next season. So numerous are the offers for concerts and so tempting are some of these engagements that the pianist is now undecided as to his plans. His greatest triumph is the fact that the Philadelphia Orchestra engaged him for a pair of concerts next season the moment Mr. Stokowski heard him play a joint recital with Hans Kindler on February 28. Definite announcement of Mr. Ornstein's plans will be made in the near future.

Mabel Garrison in "Le Coq d'Or"

Mabel Garrison will be heard in the leading soprano role of "Le Coq d'Or" at the Metropolitan Opera, Saturday afternoon, April 13, replacing Maria Barrientos. This performance was scheduled for Saturday, April 6, but was postponed on account of the illness of Rosina Galli, premiere danseuse, who interprets the part of the leading pantomimist.

Rudolph Reuter with Haensel & Jones

Bookings for the well known Chicago pianist, Rudolph Reuter, are now in the hands of Haensel & Jones, of New York. Mr. Reuter is one of the best and busiest of Chicago's pianists, and by the excellence of his playing and his admirable art he has won an enviable reputation wherever he has appeared.

Winton & Livingston to Manage Sascha Jacobsen

Announcement has just been made by the Winton and Livingston, Inc., concert management that they have signed contracts to cover Sascha Jacobsen's concert bookings for the coming season of 1918-1919, and for a term of seasons thereafter.

Fitzhugh Haensel Returning from France

Fitzhugh W. Haensel, of Haensel & Jones, the musical managers, who has been serving his country in France, cables to his partner that he is on his way home. The message does not state whether Mr. Haensel is returning on official business or whether his work abroad is finished.

Casals Sails for Europe

Pablo Casals having been compelled to sail suddenly for Europe, the concert that he was to play in Aeolian Hall, Sunday afternoon, April 7, with Harold Bauer and Jacques Thibaud, was canceled.

Raisa Sailing Postponed

Rosa Raisa has postponed her sailing for South America until May 1 in order to fulfill engagements in Baltimore, Boston, Chicago, Cincinnati and Cleveland.

ROSA RAISA

The Latest Sensation in the Musical World

New York, Chicago and Boston public and
and press unanimously acclaim 'Rosa
Raisa as the greatest living
singer of the day

"Rosa Raisa is one of the real stars of the operatic world."—
New York Herald.

"Rosa Raisa has the most marvellous, glorious voice of any kind
or character, barring none, which has come under my observation in
many a year."—*Max Smith, New York American.*

"Miss Raisa has the voice of a Goddess and the brains of Mi-
nerva."—*Philadelphia Telegraph.*

"The truly magnificent Rosa Raisa, a dramatic soprano of irre-
sistible emotional force."—*Lawrence Gilman, North American
Review.*

"Rosa Raisa gave a remarkable exhibition of her voice of great
range, richness and power."—*New York Times.*

"It is a voice for intensely dramatic music, strong, pure and
resonant. The range is a generous one."—*Boston Transcript.*

"There is no doubt that hers is one of the most opulent voices we
have heard in a long time."—*Brooklyn Daily Eagle.*

"She proved to be a mistress of the more delicate art of concert
singing."—*New York Herald.*

"Miss Raisa disclosed that her vocal gifts are coloratura as well
as dramatic, and she possesses a pianissimo that has no peer among
sopranos of the dramatic genre."—*Howard Shelley, Philadelphia
Telegraph.*

"The voice of this young soprano has richness and rare beauty.
There is splendid art in her singing."—*Philadelphia Record.*



© Mishkin, N. Y.

RAISA PROVES SUPREMACY ONCE MORE.

Another Hearing Confirms Opinion of
Critics That Beyond Any Question
Soprano Possesses Greatest
Voice of Present Day.

(By Max Smith.)

Another hearing of Rosa Raisa yesterday
afternoon, at a recital in Carnegie Hall under
the auspices of the Rubinstein Club, did not
induce connoisseurs who had heard her last
Sunday in the Hippodrome to modify in the
slightest degree their estimate of her powers.

Beyond question, this woman's voice is the
supreme voice of the day. It encompasses
within its sweeping range the grace, delicacy
and facility of a high lyric soprano, the ex-
pansive potency and intensity of a dramatic
soprano and the mellow richness and vibrancy
of a mezzo, not to say a contralto.

There were times yesterday when Mme.
Raisa sang with the lightness, buoyancy and
agility of a Galli-Curci. Indeed, it seemed as
though she had made up her mind to lay par-
ticular stress on this phase of her accomplish-
ments. Yet did she pour forth now and then
floods of emotionally vitalized tone in the grand
style of a Lilli Lehmann, and occasionally in
her lower register her voice assumed the vel-
vety warmth and opulence of a Galli-Curci.
Lilli Lehmann and Emma Calvé in one. That
is Rosa Raisa.

She sang the "Voi che sapete" aria from
"Le Nozze di Figaro" with a fine command
of legato, avoiding all distasteful exaggerations
of expression; the "D'Amor sull' ali rose" aria
from "Trovatore," in which she rose with con-
summate ease to a high D flat with exquisite
lyric reserve and poise, the "Casta Diva" aria
with overwhelming vocal bravura.

Nor was Mme. Raisa less successful in songs
by Pergolesi, Rachmaninoff, Arensky, Brahms,
de Gars, Weckerlin, Sibella and Buzzi-
Peccia, to which were added various supple-
mentary contributions, including Schumann's

"Du bist wie eine Blume" with Italian text.
To judge from the intelligence, the imagina-
tion, the intensity and concentration of feeling,
the fervor and passion, the charm and humor
which she brought to these selections—Mme.
Raisa has as notable qualification for the con-
cert platform as for the operatic stage. Noth-
ing, surely, could have been more captivating
than her performance of Weckerlin's "Jeunes
Fillettes," which she was compelled to repeat.
—*New York American.*

Miss Raisa surprised her admirers with a
program of many favorite songs and fewer
operatic airs than she had given at any ap-
pearance since her first New York engagement
some months ago with the Chicago Opera Com-
pany.

Miss Raisa has before now proved herself a
singer of remarkable natural powers. Her
sustained phrasing and wealth of golden tone
earned an ovation for the great air, rarely
attempted, of the "Casta Diva" from "Norma,"
which fitted not inaptly among the older pieces
such as Pergolesi's "Si tu m'ami," and others
more familiar from "The Marriage of Figaro" and
"Il Trovatore."—*New York Times.*

ROSA RAISA DEMONSTRATES HER ABILITY AS A SINGER OF LIEDER.

Rosa Raisa, who was the chief dramatic
soprano of the Chicago Opera Company on
its visit to this city, gave her only song recital
of the season here yesterday afternoon in
Carnegie Hall under the auspices of the Ru-
binstein Club. She was assisted by Giacomo
Rimini, also of the Chicago company.

Her voice, in point of sheer power, is
scarcely equalled in this country, but it was
a question whether her art extends into the

more exacting domain of the Lied. Unques-
tionably it does. Weckerlin's arrangement of
the old French folksong, "Jeunes Fillettes,"
she sang with a delicacy of accent and phras-
ing which no one at the Lexington Opera
House could have suspected. Particularly
notable is the flexibility of her middle tones
in the softer passages.—*New York Tribune.*

ROSA RAISA TRIUMPHS AGAIN.

(By Sylvester Rawling.)

Rosa Raisa, the dramatic soprano of the
Chicago Opera Company, gave a recital at
Carnegie Hall yesterday afternoon. The quality
of her voice and its remarkable compass im-
press one more and more with every hearing.
That supplementing it is artistic sense of high
degree is more and more obvious. Not without
significance is the comment a woman teacher
of repute made to me yesterday, using exactly
the words I quoted from a man teacher last
Sunday, "Another Lilli Lehmann!" For Lilli
Lehmann remains to professional musicians the
best exponent of the art of singing in our
generation.

Miss Raisa is young, only twenty-four, it is
said. She has the voice, she has the art.—
New York World.

ROSA RAISA IN CONCERT.

Dramatic Soprano Uses Her Voice With
Generosity.

Rosa Raisa, dramatic soprano of the Chi-
cago Opera Company, assisted by Giacomo
Rimini, baritone of the same organization,
gave a concert yesterday afternoon in Carnegie
Hall. Miss Raisa has the priceless gift of an
extraordinarily beautiful voice, which she uses
with generosity.—*New York Sun.*

The Hippodrome has seen some notable
demonstrations to musicians this season, but
the demonstration which Rosa Raisa received
yesterday afternoon was exceptional even for
the auditorium in which Galli-Curci sang a
short time ago.

And the great audience which packed the
auditorium from furthest upstage to the top-
most seat in the topmost gallery was in the
main correct in its sense of appreciation. It
was the first time that Rosa Raisa had been
heard in a recital of her own in New York.
This dramatic soprano has a great natural
voice—pure, strong, sweet and sure. Hers is
one of the greatest voices, male or female, on
the American concert platform. And she has
feeling—profound feeling.

There was a program of the recital. But
the program was lost when the audience took
charge of Rosa Raisa. Mme. Raisa responded
with Italian songs, Hebrew songs and Russian
songs. One of her most impressive encores
was the ancient Hebrew song, "Eili, Eili"—
"Lord, Why Hast Thou Forsaken Me?" The
sorrow of a race looked out of Mme. Raisa's
eyes and the sob of a racial anguish was in
her throat as she sang.—*New York Evening
Mail.*

MME. RAISA IN SONGS.

For the second time in three days Mme.
Rosa Raisa, dramatic soprano of the Chicago
Opera Company, yesterday gave a matinee re-
cital in Carnegie Hall. Last Sunday she sang
at the Hippodrome, where she will be heard
again next Sunday.

Hers is one of the most beautiful and pow-
erful dramatic voices of the day. Her voice
has an appealing, sympathetic quality, not
generally found in dramatic singers. Her
pianissimos were beautiful and smooth.

Such beautiful singing of an aria, "D'amor"
from "Il Trovatore," is not often heard in
New York.—*New York Herald.*

CONCERT SEASON
1918-19
NOW BOOKING

Exclusive Management:
JULES DAIBER, Aeolian Hall, New York City
(Mason & Hamlin Piano Used)

NEW SPANISH OPERA ESPECIALLY COMPOSED FOR MARIA BARRIENTOS

The Prima Donna to Sing at the Royal Opera, Madrid, in "The Fan,"
Written Specially for Her by Amadeo Vives

[Since this interview was written, Mme. Barrientos has changed her plans. She will sing in Porto Rico this summer and then return to New York, so that "The Fan" must be postponed.—Editor's Note.]

The premiere of Rimsky-Korsakoff's "Le Coq d'Or" at the Metropolitan Opera House brought a fresh triumph for Maria Barrientos, the Spanish coloratura soprano. Never before had she had at the Metropolitan such an opportunity to display the beauties of her voice and the technical completeness of her vocalism.

"Yes," said the Spanish prima donna to a MUSICAL COURIER caller, "I enjoy singing in 'Le Coq d'Or,' though naturally, being used to the stage for as many seasons as I have been, it seems peculiar just to sit quietly by and sing without action."

"We know very little about Spanish composers here in America. Who is this Amadeo Vives?"

"He is a very original genius, indeed," laughed the Spanish prima donna, "a true Bohemian. He has written a tremendous number of the sarzuelas, which are so popular in Spain, something like your musical comedies, with a great deal of dancing. I really think he has composed over three hundred of these, and practically all have been successes. Of course, he earns a tremendous amount of money with his works, but he spends it as fast as he takes it in, and he will never begin a new work until the money earned by the preceding one has been exhausted. That is the reason I have been waiting two years now for him to finish 'The Fan.' He has followed me about at my various engagements in Spain for the last two seasons, just to listen to my voice and singing, so that he might



Photo © Maurice Goldberg.

MARIA BARRIENTOS,

The Spanish soprano of the Metropolitan Opera Company, as Rosina in "The Barber of Seville."

"Are you going to stay in America this summer?" asked the caller.

"No, indeed," said Mme. Barrientos. "I hope to have a nice quiet time all to myself in my own country. After the Metropolitan season and the concert dates which I must fill, I shall go back to my native Barcelona for a while, and probably spend the summer not far from there."

"And next season?"

"Ah, that is a long way off," replied Mme. Barrientos with a smile. "One thing I hope and expect to do is to appear at the Teatro Reale, the Royal Opera House of Spain, in a new opera which is being written especially for me by Amadeo Vives, the title of which is 'The Fan.' The Spanish book has been made by Eduardo Marquina from the famous comedy of that name by the old Venetian writer, Goldoni. The first performance should take place in Madrid about October, and for the Spanish performances the book has been altered so that the action takes place in Spain. It will also be done very soon afterward at La Scala in Milan (in Italian there, of course), and with the scene laid in Venice, as in the original."

make the work specially suited to me. When I left Spain last fall I said to him: 'Now I do hope you will be as poor as a church mouse until I see you again. Then perhaps there will be some hope that you will finish "The Fan." I am afraid the poor fellow will get into trouble with the publishers if he does not finish it, for Sonzogno, with whom he is under contract for the Italian rights, long ago threatened to sue him. It only takes him ten days or two weeks to finish a sarzuela, and he always has plenty of work on hand because of being such a popular composer. Although he is paralyzed on one side, he manages to play the piano very effectively.

"Yes, 'The Fan' is the first serious work of any length that he has undertaken. Did you know that poor, unfortunate Enrique Granados was at work on an opera for me when he was lost in the Sussex disaster? He had already finished one act before his death."

"You will be back in America next year?"

"Oh, yes, by all means, and I am going to give my first recital, at which I shall sing almost entirely Spanish music, a number of works by Granados, one or two of which I have already sung here, and some of our native Catalanian



HAROLD HENRY,

The brilliant American pianist, from a recent portrait by Kate Edwards. Mr. Henry already is booked extensively for next season.

tunes. By the way, do you know that practically all the music in Spain comes from Catalonia? It is a fact that all the best known composers and musical artists of Spain live in or near Barcelona and we Barcelonians are very proud of the fact."

Keehn Composition Pleases Symphony Audience

The children have a saying that "the last's the best of all the game," and to music lovers who attended the series of concerts given by the Reading (Pa.) Symphony Orchestra, under the direction of Harry E. Fahrbach, this seemed especially fitting with regard to the final event of this season's series. In point of numbers, the audience was one of the largest that has ever attended one of these concerts, and its enthusiasm equaled its size. Of special interest on a program which included the fourth Tchaikovsky symphony and the bacchanale from Saint-Saëns' "Samson and Delilah," was a "Carnival" overture by Howard B. Keehn. Mr. Keehn, who is the first clarinetist of the Reading Symphony Orchestra, is a well grounded musician, and his work is thoroughly pleasing and made a decided hit with his auditors. It was said to be the first overture of its kind to be written by a Reading musician and produced by a symphony orchestra. Mr. Keehn was the recipient of much well deserved praise. Two Indian dances by Skilton likewise aroused much enthusiasm.

Horatio Connell was the soloist, his excellent baritone voice and art as an interpreter delighting his audience. The song to the evening star from "Tannhäuser" and a group of shorter numbers by Schubert, Beethoven, Mozart, and the old English "Meet Me by Moonlight" pleased, and he was obliged to add to his program numbers. John Tomney played his accompaniments for the song group.

Mme. Langston Sings at Camp Lee

Marie Stone Langston, contralto, recently gave a most delightful program at the Harvard Club of Boston, assisted by Virginia Snyder at the piano. Four song groups in French and English served to display to advantage the remarkable beauty of Mme. Langston's voice, and her audience was quick to appreciate her art. Of special interest was "Music of Hungary," by Celeste B. Heckscher; La Forge's "Retreat," Vesella's "War Time Lullaby," which is dedicated to Mme. Langston; McDermid's "If I Knew You and You Knew Me" and Mrs. Beach's "Ah, Love but a Day."

Recently Mme. Langston, while on a visit to her husband, who is stationed at Camp Lee, Va., gave a recital for the men associated with him in the Reserve Officers' Training Camp. She also sang at a number of the Y. M. C. A. huts, to the great delight of large numbers of the boys.

Olive Nevin Welcomed Home

Olive Nevin is being kept busy receiving the congratulations of her old friends upon her return home, bringing her splendid success in the concert field to again make Sewickley known in the musical world. The singer's success and popularity in intimate programs elsewhere has been remarked "at home," and she is in great demand. At the home of Mrs. A. T. Barron, one of the most artistic in the valley, she sang on March 24. On March 28 she entertained many in the large music room of W. C. Gundelfinger. March 30, at the large annual meeting of the Red Cross Auxiliary, Miss Nevin was a drawing card, for which occasion Louise Homer sent her manuscript copy of Horatio Parker's "The Red Cross Spirit Speaks."

Marcia van Dresser at Camp Vail

On Sunday, March 24, Marcia van Dresser gave a concert for the Music School Settlement, assisted by Willem Willeke, cellist, and Joseph Adler, who played her accompaniments. She sang four groups of songs, two English, one Italian and one French. Among Miss van Dresser's recent camp appearances was one at Camp Vail, Little Silver, N. J., when she sang many songs, to the delight of the soldiers, who gave her round after round of applause. She gave several groups of English and Irish songs.

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KARLE ON THE COAST

Unqualified Success of his Pacific Coast Tour under the direction of L. E. Behymer of Los Angeles

KARLE WINS OVER FIRST SAN FRANCISCO HEARERS.

(By Walter Bodin.)

If San Franciscans were inclined to doubt the veracity of the glib press notices which heralded Theo Karle as the "foremost American tenor," sprinkled salt on the "superb" and "wonderful" which dotted the reviews, those who heard him in his first San Francisco recital at the Columbia Theatre yesterday afternoon had their doubts dissipated.

He has a splendid voice, rich, resonant, virile with youth and the freshness of enthusiasm, and with a range extending from a high baritone in the lower register to a high C which is distinctively Karle. Mix with this tenderness, dramatic power, clarity, a good deal of personal charm, and a master's control, and you have the Karle voice.

His voice mastery was admirably displayed in the Handel aria, "Waft Her, Angels, to the Skies," with its difficult and lengthy phrases. His remarkable breath control was well manifested here.

But, after all, it isn't breath control and mastery of florid technique that a recital audience looks for; it is beauty and tenderness. So it was that Karle's sincerest applause came in response to the two groups of simpler, shorter songs; applause which demanded and received several repetitions and encores.—*San Francisco Bulletin*, March 4, 1918.

KARLE SCORES IN FIRST LOCAL RECITAL.

Theo Karle's first appearance before a San Francisco audience at the Columbia Theatre yesterday afternoon was something in the nature of a triumph.

Karle fully justified everything that has been said about him as a singer. His remarkable tenor voice was heard, perhaps, to the greatest advantage in his lyric numbers, but the ease with which he delivered such exacting numbers as the Handel aria, "Waft Her, Angels, to the Skies," and the "Paradiso" from Meyerbeer's "L'Africaine," proved him an artist of the highest class, possessing a voice notable for its range and power, although his most characteristic attitude is one of self-repression and affability. He was repeatedly encored, and responded with the greatest good humor, on three occasions repeating the numbers that provoked enthusiastic applause.

The artist was accompanied by William Stickle, a pianist with great refinement of feeling and expression, whose composition, "Expectancy," Karle sang toward the end of the program and for which both composer and singer received the repeated plaudits of the audience.

Burleigh's "Little Mother of Mine" was rendered in a manner that brought distinction to both composer and artist—indeed, it proved one of the songs in which the artist was at his best.—*San Francisco Call and Post*, March 4, 1918.

THEO KARLE, TENOR, WINS WITH VOICE.

New Artist Sings His Way Into Favor at First Recital at Columbia Theatre.

(By Ray C. B. Brown.)

Of the stalwart, six-foot type of manhood, this young tenor possesses a robust voice of remarkable purity and clarity—one that sounds with a clarion quality in full and open tones. Its clear resonance is under perfect control, and the sustained notes are of long-drawn sweetness. Its lower register is that of a high baritone, rich and warm in color, and its upper register is of a golden serenity.

In execution, Karle has two characteristics that enhance the qualities of his tone—precise and careful diction and an absolute ease of breathing. His intonation is simple and direct, free from affectation, and so restrained as to give the impression of untouched reserves of strength. His delivery of the closing high note in the "O Paradiso" aria from "L'Africaine," for example, was in pianissimo. The effect was far more profound than the effort of a weaker voice straining with full force.—*San Francisco Examiner*, March 4, 1918.

THEO KARLE WARMS HEARERS AT COLUMBIA TO ENTHUSIASM.

Critics' Judgment Tends to Conviction California Has Produced Another Great Singer in Tenor.

Karle's voice is a resonant organ and his tones are fraught with a tenderness of McCormack-like quality. His method is characterized by an extreme of vocal fluency. Few singers command the breath control that is his, and this element was particularly effective in his singing of Handel's "Waft Her, Angels, Through the Skies," the long phrases of which, with all their floridities, did not embarrass the artist nor develop the slightest suggestion of faltering tone. His dramatic powers were revealed in the preceding recitative, "Deeper and Deeper Still."

It was, however, in the songs of tenderness

that he made his deepest impression with his audience, his "Twilight," by Glen; "Expectancy," by Stickle, and "Little Mother of Mine," being gems of purest sentiment and poignant beauty. All these were demanded over again, and the demand was complied with.—*San Francisco Chronicle*, March 4, 1918.

A VIRILE TENOR.

(By Jeanne Redman.)

Theo Karle, who sang to a tremendously enthusiastic audience at Trinity Auditorium last evening, is that rare paradox, a virile tenor. And he is not only a virile tenor, he is a tenor with brains. He won his audience in one song, and that song was sung at precisely the proper moment. After Karle had sung the "Paradiso" from Meyerbeer's "L'Africaine," he might have sung anything else he liked—his work was accomplished; the house was his.

He began with Handel, who serves singers for this purpose, almost as well as an Italian exercise, which the aria, "Waft Her, Angels, to the Skies," dimly resembled. The first Handel number (the recitative, "Deeper and Deeper Still") was exceedingly well done, and gave evidence of the clear enunciation which was to develop into a keen pleasure later on.

It was not until the "Paradiso" that Karle gave the first suggestion of the full splendor of his voice. He sang with a dramatic intensity, which carried a genuine emotion, and with a color and variation unusual in tenors. His fortissimos were sometimes rather strident in tone, but true always, and well tempered. This song won tremendous clapping of hands and even calls of "Bravo!" to which the singer responded with "Gloriana," a trifle well chosen for its purpose.

The three Indian songs won an insistent demand for more, and then Karle, who had taken the measure of the house fully, sang with great gusto, "When the Boys Come Home Again."—*Los Angeles Times*, February 27, 1918.

DECLARES TENOR'S VOICE IS MELODIOUS AND OF RARE TONE QUALITY.

(By Carl Bronson.)

Various as are the ways by which some of the celebrated tenors have sprung into overnight fame, it remained for Theo Karle to accomplish the feat last night at Trinity Auditorium with a rare quality of tone and smoothness of vocal management that was as rare as it was delightful.

Karle's voice is golden with youth and of a most appealing tenderness. It could inspire an army as far as it could be heard and if our boys knew just what they would hear, the hall couldn't hold them.

Handel's "Waft Her, Angels" was given surpassing beauty of expression, the singer's softer qualities fading away into very shadows. The most notably perfect rendition on the program was that of a song by Campbell-Tipton, "The Crying of Waters," wherein all that is required of a modern tenor voice was brought into subtle use.

This unusual voice is melodious to an extraordinary degree, having no tremulous, melody-breaking defects. The aria, "Cielo e Mar," from "Gioconda," was so well sung as to bring forth enthusiastic response, and it was good to hear the oldtime "Byones" again.—*Los Angeles Herald*, February 27, 1918.

THEO KARLE IN CALIFORNIA PREMIERE.

American Tenor, Attaining National Repute in Three Years, Makes Success in Los Angeles.

(By Florence Lawrence.)

An admirably selected program and a personality at once ingratiating and sympathetic were important elements in Theo Karle's success last night in his California premiere. Announced as an American tenor, Karle has achieved national repute in but three years, and is still in his early twenties. His welcome last night at Trinity exemplified the popularity he has gained throughout this country and Canada, where his concert engagements are frequent, and his every number was greeted with applause.

Mr. Karle has a warmth and color of tone which appeals greatly to an audience. His voice is of fine lyric quality and was heard to excellent advantage in the opening Handel recitative and aria, while he was especially apt in the Italian phraseology of the Mascagni song.

His singing of Glen's "Twilight" was a triumph, and a repetition was demanded, and the same result attended Stickle's "Little Expectancy." Mr. Stickle was at the piano and shared in the plaudits for this number.—*Los Angeles Examiner*, February 27, 1918.

THEO KARLE, TENOR, SHOWS BRILLIANCE IN FIRST HEARING BEFORE FRESNO MUSICAL CLUB.

Seldom has an artist been more in rapport with his audience than was Theo Karle, singing before the members of the Fresno Musical Club last night at the White Theatre. Featured on a list of "star" concerts, the American tenor scintillates with a brilliancy that ranks equally or with even more fire than others of longer established reputations in the musical firmament.

His program was a diadem of gems that crowned an evening whose inclemency prompted some few of the members to miss what they will not realize until they, at some future time, hear Mr. Karle. At the beginning of a musical career, his voice is in its pristine freshness, and the quality is rich. Cultivation has given him a tone production of roundness and evenness, and temperament gives him the dramatic insight which prompts his song interpretations. His personality is pleasing, and he has self-confidence without ego. Also he is responsive and seemingly appreciative that his audience approve his work.

He opened the list with a recitative from Handel, and followed with a group of Italian offerings that climaxed with "Paradiso" (from "L'Africaine") of Meyerbeer. Indian songs to the number of five made another lovely group in which his gamut of vocal expression was called for, lyric limpidity, and an almost tenor robusto quality. Most dramatic possibly of the list was Lohr's "This Passion is But an Ember."

His interpretation of "The Hoo-doo Bird," a most clever little negro song (that is accredited to the pen of his versatile accompanist) given in an encore proved his sense of humor and an achievement of dialect.

Certainly from the group "Little Mother of Mine," by Burleigh, will not be forgotten soon, and its very simplicity was the charm that the singer himself expressed his approval of with its choice on the list, and its repetition, when the audience clamored for it.—*Fresno Morning Republican*, Fresno, Cal.

KARLE DELIGHTS LOCAL MUSICIANS.

Brilliant Young Tenor Wins Hearers in First Sacramento Appearance.

With a voice which commanded the admiration of his audience by its perfection of tone, coupled with a youthful and buoyant personality, Theo Karle entertained an appreciative audience at the Clunie Theatre last night.

Although fraught with tenderness, the voice of the newly heralded tenor has the strength and vocal fluency of a master. Especially noticeable in the offerings of Karle was a marvellous breath control, such as is had by very few of the singers now appearing before American audiences. This element was particularly effective in its rendition of Handel's "Waft Her, Angels, Through the Skies," in which no trace of embarrassment or sign of faltering could be anticipated in the singing, despite the long phrases which characterized the production.

The dramatic power was revealed in all of his singing, but especially noticeable was this element in the recitative, "Deeper and Deeper Still," from Handel, which was the opening number on the exceptional program. Tenderness both in tone and expression impressed on his audience the depth and sincerity of the singer in the rendition of "Expectancy," by Stickle; "Twilight," by Glass, and "Little Mother of Mine," which gave the artist the greatest opportunity to exemplify his capabilities.

Probably that which pleased his audience the most and developed the climax of the entertainment was Karle's beautiful recitative, "The Crying of Waters," by Campbell Tipton.—*Sacramento Union*.

THEO KARLE PLEASES SACRAMENTO MUSIC LOVERS.

Youthful American Tenor Possesses a Voice of Purity and Melodiousness.

(By Oenone Smith.)

Theo Karle, a youthful American tenor, sang last evening at the Clunie Theatre under the auspices of the Saturday Club, and offered an enthusiastic audience such a program as lovers of the art of song here have been privileged to hear at rare intervals.

It was one of those glorious and exceptional recitals where you can hear a pin drop for all the stillness.

And what could have been better proof of the high standard of his art, of the emotions he sets stirring into the breast, or of the beauty of his voice, than the absolute silence that preceded each number, and also delayed the wild bursts of applause at the conclusion?

It was as though the listeners enraptured were afraid to break the spell, the sweetness and the beauty his singing had put upon them. Theo Karle's voice is one with purity and

melodiousness that nature alone can give. It is not, however, one of those voices that appeal entirely from its beauty and scorns to follow the rules for finish. There is an intelligence behind it all and a depth of understanding that few of his fellow artists display. It is this quality that makes him mindful of his enunciation, which is a joy to hear.

It took but the opening number to convince the listeners that they were in the presence of a truly great artist, and there was a general settling back in chairs, and there was no attempt to leave until the singer had consented to give yet another number and the lights on the stage were turned off.

The first group of the printed program included the Handel recitative "Deeper and Deeper Still" (Jephtha) and the aria, "Waft Her, Angels, to the Skies."

His breath control is almost without fault, and he convinces us that power is a matter of control, not of the amount of breath.

If we waited for a break after those long phrases we were disappointed, for there was naught but smoothness to the last faint echo.—*Sacramento Bee*, March 8, 1918.

GREAT TENOR FULFILLS EXPECTATIONS OF MUSIC LOVERS.

In one of the most pleasing programs ever offered to the music lovers of Redlands, Theo Karle, "the great American tenor," appeared for the second Spinet concert at the Wyatt last evening.

Mr. Karle is ranked among the foremost artists of the day, and in his program last night he amply demonstrated the right to his title. He is possessed of a remarkably clear and powerful tenor voice, especially pleasing in its lower reaches, but clear and resonant in every department. His diction is faultless, and he sings with an ease and assurance which lend a double charm to his work. Most of the numbers on his program were selected with a view toward bringing out the tone qualities of his voice, but several of the selections called for very difficult workmanship, and these were performed without a flaw.

Mr. Karle won the heart of his audience by his informal friendliness and bigness of personality. He was very generous in responding to encores, and won the esteem of his listeners as a man, as well as a singer.—*Redlands Review*, March 1, 1918.

KARLE CONCERT IS DELIGHTFUL. Most Enthusiastically Received Artist of Course Gives Great Pleasure.

Mr. Karle is hailed by critics everywhere as the coming American tenor, and those who heard last night's concert can understand why. He has a big, well placed, brilliant tenor voice. It has freshness of youth and the opulence of maturity, a dramatic poise and a lyric loveliness that places its possessor in the ranks of those who will achieve. Add to these gifts a thorough musical understanding, unflinching good taste and superlative climaxes and you have Theo Karle's genius.

The opening recitative and aria from Handel was the surprise and treat of the evening. Nobody expects a young singer to be able to sing Handel, and Mr. Karle's interpretation was a delight in its clarity of tone, its cleanliness of phrasing and its gorgeous sustained crescendos.—*Riverside Daily Press*, March 23, 1918.

THEO KARLE IS REAL DELIGHT.

(By Charles Frederick Carlson.)

Last night Theo Karle, the distinguished American tenor, proved all that has been said and written about him as a singer, and as an artist. Music lovers of Phoenix were delighted from the beginning. He has a healthy appearance, a manly attitude and a wholesome way of making friends at a distance. He was well thought of before he opened his mouth, and very much liked as soon as he began to produce tones.

His program of songs was evenly balanced, well contrasted, indeed; the grouping of his numbers demonstrated musical taste of no mean order. His selections were neither too light nor too heavy, and according to the spontaneity of applause, were liked to a degree of delight. His singing of each and every number was marked by a keen sense of musical appreciation, by good judgment of interpretation and thoroughness of rendition. He knows how to draw the musical line between a plain song and a ballad; between something unpretentious and a classic; this proves that he has imagination and musicianship.

His voice is as smooth as velvet, as clear as the morning star, as resonant as a bell of silver and as beautiful as a day in June. That he is destined to become of the world's greatest, is not to be questioned. For him is predicted a long life of continued musical triumphs, and that he is America's own is something all music lovers can be proud of. He received the most spontaneous applause of all the artists who have appeared here this season.—*Arizona Republican*, March 26, 1918.

Mr. Karle's 1918-19 Season will be limited to Seventy Engagements

The Bookings this Season (Sept. 5, 1917, to June 10, 1918) Comprise Ninety-one Dates

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CONCERTS IN GREATER NEW YORK

TUESDAY, APRIL 2

Rubinstein Club; Rosa Raisa, Soloist

Rosa Raisa, soprano, assisted by Giacomo Rimini, both of the Chicago Opera Association, appeared in recital at Carnegie Hall, Tuesday afternoon, April 2. The event was under the auspices of the Rubinstein Club, Mrs. William Rogers Chapman, president.

General delight and admiration for Mme. Raisa's numbers were expressed in the more general handclapping and the sub-rosa neighborly whisperings gave evidence of individual and personal approval. As a result, Mme. Raisa repeated numbers and added encores, but her numerous admirers gladly would have listened longer.

The remarkable beauty of Mme. Raisa's voice throughout a wide range, from her rich low tones, almost contralto in quality, to the delicacy of her clear soprano top notes, have been emphasized frequently in these columns. Song and aria of her program of Tuesday afternoon conveyed their individual message as interpreted by Mme. Raisa, who gave great pleasure in all. "Jeunes Fillettes," exquisitely sung, was repeated. The Brahms berceuse was given expressive rhythm and vocal color. Russian songs received favor, likewise the encore, Schumann's "Du bist wie eine Blume," in delightful Italian dress. The "Casta Diva" aria from "Norma" (Bellini), the "Voi che Sapete," from "Nozze de Figaro" (Mozart), and the Verdi "D'Amor sull' ali rosee," from "Trovatore," suggested versatile operatic gifts as well as those of song.

Giacomo Rimini, with the "Eri tu" aria from "Ballo in Maschera" (Verdi), and in a duet from "Luise Miller" (Verdi) with Mme. Raisa, found marked favor with his audience and responded with an encore.

Mrs. Chapman and the members of the Rubinstein Club are to be congratulated on the choice of singers, with such superlative gifts, which they have been including in their season's roster.

The program follows:

"Se tu m'ami" (Pergolesi), "Onie ot vietzali" (Rachmaninoff), "Osien" (Arensky), berceuse (Brahms), "Voi che sapete" ("Nozze de Figaro") (Mozart), "D'Amor sull' ali rosee" (Verdi), "Eri tu" (Verdi), Giacomo Rimini; "Dans le Printemps" (de Garat), "Jeunes Fillettes" (Weckerlin), "Twilight Dreams" (Sibella), "When I Go Alone" (Buzzi-Peccia), "Casta Diva" (Bellini), "Luise Miller" (Verdi), Rosa Raisa and Giacomo Rimini.

Humanitarian Cult

On Tuesday evening, April 2, under the auspices of the New York Globe, the ninety-seventh concert of the Humanitarian Cult was given, and a splendid array of soloists was presented. Rose and Otilie Sutro, the noted exponents of two piano playing, opened the musical program with "Fantasie Stück," Reinecke; "Feu Roulant," Duvernoy, and a polonaise by Arensky. Vernon Stiles followed with two tenor solos. The artist appeared in uniform, and was tremendously applauded. Mr. Isaacson gave a most interesting talk on "The Human Side of Music," stating briefly the advantages to be derived from spreading the movement of putting music in the prisons, hospitals, schools, etc. Mr. Appelbaum was prevailed upon to say a few words, and he gave an outline of what the Humanitarian Cult is and what its aims are. The musical program continued with three violin selections, played by Mery Zenaty in a masterly way, followed by an aria from "Ernani," sung by Martha Phillips. The American harpist, Antonia Griffin, played beautifully Schuecker's mazurka and Haselmans' "Patrouille." She was to have added a third harp solo, but upon the request of Mr. Isaacson she substituted "O My Laddie" for her last number, singing and playing her own accompaniment on the harp. "My Rosary" was sung as an encore. Constance Purdy, contralto, rendered several solos most effectively. Vernon Stiles concluded the program, this time appearing in the dual capacity of singer and speaker. He is the official song leader at Camp Devens, and made a few witty and patriotic remarks about camp life and what music means to the soldiers in the cantonments.

Instead of presenting a number of soloists at its concerts, the Humanitarian Cult now will adopt the plan of having one artist give the entire program. The next meeting and concert will be held on April 16, and the well known pianist, Ethel Leginska, will render the program.

St. Cecilia Club

Tuesday evening, April 2, at the Waldorf-Astoria, the third private concert of the St. Cecilia Club, Victor Harris, conductor, drew a distinguished audience which evidently enjoyed the program in its entirety, judging from the warm applause. The club had the assistance of Lorraine Wyman, a young woman who sang old French and English folksongs in costume.

The "Invocation to St. Cecilia," composed for the club by Victor Harris, opened the program. The choral numbers were "folksongs drawn from the various peoples and covering a wide range of origin," according to the program notes. The first group contained Scotch, Irish and English numbers, "Faithful Johnnie," "Silent, Oh, Moyle," and "Pretty Polly Oliver," the tune of the latter dating back to the seventeenth century. The club did excellent work in these, the voices showing careful training. In the two French songs, "Au Clair de la Lune" and "Grisélidis," the French was remarkably good. The English group included "The Three Ravens" and "Sir Eglamore." This was followed by a group of French folksongs sung by Miss Wyman, who possesses a sweet soprano voice and whose personality is a decided asset. The songs were "Le Monsieur et la Bergère," "Gentil Coquelicot," "C'est le Mai," "Le Femme Embarrassée" and "Les Cloches de Nantes." The last group comprised selections by American composers. There were "Sinner, Please Doan' Let Dis Harves' Pass," and "Deep River" (Burleigh), and "The Nightingale" and "Frog Went a-Courting" (arranged by Brockway), in addition to English representative in "The Keys of Canterbury," Mexican "Noche Serena," "Preguntales a las Estrellas."

Miss Wyman's second group included "The Dumb Wife Cured," "The Shoemaker," "Lord Lovel," "Dabbling in Dew" and "A May Day Carol." "Come Lasses and Lads" was the choral's closing number.

Edward Weiss, Pianist

Edward Weiss, pianist, made his New York debut at Aeolian Hall on Tuesday evening, April 2. He is a pupil of Busoni, and played a program made up more than half of Liszt, beginning with the variations on a motive by J. S. Bach. There were also a Weber sonata and three Chopin numbers. Mr. Weiss showed commendable energy, vigor, strength, and a highly developed technic in playing this unconventional program. Perhaps poetry and repose will come later on.

THURSDAY, APRIL 4

New Choral Society.

New York's New Choral Society, Louis Koemmenich, conductor, gave its first concert Thursday evening, April 4, in Carnegie Hall. The appearance of the choir with the Philharmonic Society's Beethoven and Brahms Festival a few months ago was but a try out. Last Thursday it stood alone and gave its own first concert. The birth of the New Choral Society was celebrated with a requiem—an ominous beginning to those who believe in omens, myths, astrology and symbolism. The words, however, had nothing whatever to do with the attraction of the work. If the words were of importance, any of the other ten thousand settings of the medieval Latin text would have done just as well as Verdi's melodious and sensuously beautiful setting. It was the music that attracted the conductor and the singers and delighted the audience. Much of that same music might just as well have been sung at the opera house by a chorus of conspirators, a cohort of soldiers, or a gang of thieves. And there is plenty of alluring love song, romance and gallantry in the music Verdi so charmingly entwined around the funeral text. The choir had evidently been well trained, for the attack was always good, the rhythms sure, and there were no ragged ends of vocal tone at the finish of a sustained chord where the longest winded amateur takes pride in demonstrating his lung capacity. The unanimity of the chorus was a certain sign that a strict choirmaster had done his work well. There was unity in expression as well as in attack. Several times during the evening the chorus reached a pitch of fine dramatic power. It was not alone the "Dies Irae" that was splendidly sung. Other parts of the mass are fully as exacting and were as well performed. The conductor, Louis Koemmenich, directed the performance of the choir and the orchestra with ease, which is again a proof that the hard work had been done at the rehearsals.

Marcella Craft, the soprano soloist, was as artistic, effortless, and musically delightful as ever. There was nothing in this music to trouble an artist of her skill and intelligence. The contralto, Alma Beck, revealed a powerful and brilliant voice which had ample scope for display in the high pitched alto music of Verdi's score. Whenever the music descended to the lower registers the contralto showed that she had a full, round tone in the lower part of her voice as well as penetrating power in the upper part. The tenor was Alfred Lindquest, who in spite of an evident cold, was altogether satisfactory in everything allotted to him, whether a high B flat or a low tone. His voice was musical in every phase and it was only occasionally a momentary huskiness betrayed the effect of the recent atmospheric disturbances which had incapacitated Arthur Hackett, who had been engaged for this performance. Arthur Middleton as the bass could not have been bettered. His art at the Metropolitan Opera House and at innumerable concerts was already familiar to most of his hearers. To say that he accomplished all that was expected of him is to give him the highest praise.

All of the singers appeared to pronounce their syllables well. This is mentioned as a testimony to their skill and art. But when singers declaim in Latin there is no difference between the well known tweedledum and the popular tweedledee, so far as the audience is concerned. Whenever the public got a chance to applaud they applauded with

vim. Some of the enthusiasts tried to break in on the continuous music and applaud particularly pleasing solos and effects, but the majority saved up their plaudits for a deluge at the breaks.

Marjorie Knight, Soprano

A thoroughly interesting recital was that given in New York, on Thursday evening, April 4, by Marjorie Knight, lyric soprano. Miss Knight, who is an artist from the New York studios of Grace Whistler, is a pupil of whom Mme. Whistler may well speak with pride. The improvement in her voice since the writer heard her at a recital last fall was remarkable, and if she continues her progress, she will undoubtedly accomplish much. Miss Knight opened her program with two Mozart numbers, "Voi che sapete" and "Non so piu cosa son," which quickly established her in the good graces of her audience. Of her second group, the Cuban love song of Giannini, which she sang in Spanish, was especially enjoyable, although the others, "Vittoria," Carissimi, and "Donna Vorrei morir" of Tosti, gave much pleasure. She sang an aria from "La Bohème" remarkably well, and in a group of French songs by Massenet, Chausson, Bruneau, Debussy, was heard to advantage. After all, however, her audience seemed to like her best in the English group. "I Came With a Song," La Forge; "If Flowers Could Speak," Mana Zucca; "Blackbird's Song," Cyril Scott; "Under the Greenwood Tree," Buzzi-Peccia; "A Song for You" and "Love and Roses," Frederick Vanderpool, and W. Keith Elliott's "Spring is a Loveable Ladye." Of these, the La Forge and Mana Zucca songs won special praise and Buzzi-Peccia's "Under the Greenwood Tree" had to be repeated. Many recalls, making encores necessary, and numerous floral tributes testified to the enjoyment of her audience.

Janet Jackson and Ruth Cramer

A short time ago Janet Jackson and Ruth Cramer, two young dancers, came to New York and gave the first of their delightful recitals. The spontaneity and naturalness of their art instantly won favor. As a result, the third recital was given at the Princess Theatre, New York, on Thursday afternoon, April 4, before a large and wholly appreciative audience.

There are three striking features of the Misses Jackson and Cramer's programs, which are the following: Their work not only gives unusual pleasure, but the audience is always loath to leave at the end; the costumes are original and effective in contrasting colors and the intermissions are about the right length. Then, too, the selection of music to which the dance interpretations are given is the best, including, as it did the other day, works of these composers: Bizet, Arensky, Carpenter, Chaminade, Debussy, Bruneau, Kulak, Rebikov, Cole, Schumann and two numbers by Lilian Jackson, who furnished valuable assistance at the piano.

While the entire program showed skill in arrangement, it was the "Dancing School," "An Interior," "Tableaux Enfantins" and "The Knight of the Hobby Horse" that were marked in their originality.

FRIDAY, APRIL 5

Reinald Werrenrath, Baritone

An unusually large audience greeted Reinald Werrenrath, baritone, at the concert which he gave in the "Hall of Fame" at New York University on Friday evening, April 5. The evening of music opened with a number not on the program—"The Star Spangled Banner"—in which the audience joined heartily in the singing of the chorus. The always popular prologue from "Pagliacci" was sung with the proper emotional drive by Mr. Werrenrath, following which he rendered two old Italian and two old English songs. His group of modern French songs included "Le Manoir de Rosemonde," Duparc; "Le Miroir," Ferrari, and "Vision Fugitive," Massenet. At this point the musical program was interrupted while John H. Henry, of Morris High School, delivered a short patriotic speech on the subject of thrift stamps.

Bainbridge Crist's song cycle, "Chinese Mother Goose Rhymes," was much enjoyed by those present. These songs are literal translations from the Chinese rhymes, and the melodies are based upon Chinese tribal themes, much in the same manner as Charles Wakefield Cadman takes some of his songs from the Indian melodies and dresses them in modern harmonic garb. Mr. Werrenrath's voice showed to advantage also in the last group on the program, which was made up of modern English songs and included "O Red Is the English Rose," Forvsth; "Consecration," Charles Fonteyn Manney; "Mistletoe," Bainbridge Crist, and "The Ringers," Herman Lohr. Harry R. Spier was the accompanist, and credit is due him for the artistic manner in which he performed his portion of the program.

Margaret Matzenauer, Contralto

Margaret Matzenauer, prima donna contralto of the Metropolitan Opera Company, gave of her opulent gifts for the benefit of the educational fund of the National War Savings Committee in a song recital on Friday afternoon, April 5, at Carnegie Hall. The almost impassable lobby, some time before 3 o'clock, gave evidence that a host of New Yorkers were aware of the contralto's ability to delight with song. There was a capacity audience and many stood. Mme. Matzenauer was in glorious form; that is, her rich, mellow voice of extended range responded to the slightest wishes of the singer, giving as a result a program of great variety of vocal color and emotional depth.

She opened her program with Dowland's "Come Again,"

CONCERTS
RUYSDAEL
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ARTHUR

HERSCHMANN

WITH BALTIMORE ORATORIO SOCIETY
in the MESSIAH, April 2d

"Displayed his usual conscientious artistry."—Baltimore Sun, April 3, 1918.

Soloist with Women's Choral Society, Jersey City, April 12th.
Address, V. M. LEROY, Secretary - 87 West 75th Street, NEW YORK

done in excellent English. English was the language of her next song, "Sweet Nymph, Come to Thy Lover," Morley, given with delightful lightness of tone. Offered in Italian, "The Largo," by Caldara, and Handel's "Lusinghe Piu Care," offered pleasant variety. The weird atmospheric "In the Steppe" (Gretchaninoff), followed, whose beauties were fully brought out by Mme. Matzenauer. Rachmaninoff's "Sorrow in Springtime," and two songs by Grieg, "Why Gleans the Tear in Thy Eye?" and "Thy Warning Is Good," completed the second group. Of course Mme. Matzenauer was called upon to add encores, for one of which she offered the war song, "Dear Lad of Mine," and the "Star Spangled Banner" with magnificent spirit.

For her third group, she chose from French composers. There was splendid repose in "Il Pleut des Petales des Fleurs." Infectious mood in Saint-Saëns, "Guitares et Mandolines," and lovely nuance in Duparc's "Extase" and "L'Heure Delicieuse." As encores she gave Chausson's "Papillons" and the Nevin "Oh! That We Two Were Maying." La Forge, that favorite American composer and accompanist, was represented by two songs at the beginning of the final group. These were "A Supplication" and "Nocturne," which had to be repeated. The composer, who was at the piano throughout the afternoon recital, was obliged to share in the applause following both numbers. Two songs by Carpenter "The Odalisque" and "To a Young Gentleman" stood next, and "The Linnet Is Tuning Her Flute," concluded the program. Mme. Matzenauer sang in English, Russian, Norwegian and French, with excellent diction. The contralto was called upon for encores by the admiring throng. She sang La Forge's "To a Messenger" and "Ah Mon Fils" from Meyerbeer's "La Prophète," delivered with that dramatic breadth of conception and depth of emotion which has made Mme. Matzenauer's roles among the most successful at the Metropolitan Opera House.

As usual, Mr. La Forge at the piano furnished those artistic and sympathetic accompaniments which he always gives from memory and which are in themselves artistic gems.

People's Chamber Music Concerts

The Flonzaley String Quartet gave the final concert in the Friday evening series of the People's Chamber Music Concerts at Washington Irving High School, New York, April 5. Three numbers made up the program, namely, a manuscript quartet by David Stanley Smith, professor of music at Yale University; Mozart's quartet, D major, and Dvorák's "American" quartet, composed during the summer he spent in Spillville, Ia. The Smith quartet provoked interest, hardly borne out by its contents, however. Wandering ideas prevail, an "elegy" having no connection whatever with what has gone before, but praise can be given the last movement. Even the Flonzaleys, with all their great art, could not make the sketches interesting. Much enjoyed were the other numbers, loud applause punctuating the various movements, recalling the artists to the stage. This concert closed the most successful

series ever given by the People's Chamber Music organization.

SATURDAY, APRIL 6

Jascha Heifetz, Violinist

Jascha Heifetz gave his fifth New York violin recital this season, on Saturday afternoon, April 6, at Carnegie Hall, where he made his first appearance when he came from Europe in the beginning of the season and was then given the stamp of unanimous favor by critics and the general public alike; there has been no dissenting voice at any successive appearance. His reposeful manner, reflected in all his numbers, his pure, ethereal tone, his thorough mastery of violin technique and understanding of the fine art of his instrument, again delighted a capacity audience (which included as many seats on the stage as could conveniently be placed there), and incited applause long and vigorous. Heifetz first played the Grieg sonata for piano and violin in C minor, in which he had genuine co-operation from his accompanist, a finished pianist as well as accompanist, André Benoist, and who shared in the success. The Spohr concerto, No. 8, was the next number, Group 3 included Beethoven's "Romanze" in G major, "Menuet" (Porpora-Kreisler), and two new pieces (first time in America), "Hebrew Melodie" and "Hebrew Dance," which proved effective and delightful numbers with their weird melodies and harmonies to conclude his program, Mr. Heifetz gave the "Lithuanian Song" (Chopin-Auer), and "Scherzo-Tarantelle" (Wieniawski).

It was an interesting picture, when at the conclusion, a crowd made up of society folk, students, soldiers in khaki, and members of the navy thronged at the foot of the platform and interested listeners on the stage, some standing, others seated grouped around the young violinist while he played additional numbers. There was the lovely Beethoven minuet, "The Dance of the Dervishes" from "The Ruins of Athens," Beethoven-Auer, the Schubert "Ave Maria" and other numbers.

It was a distinguished audience which listened to Mr. Heifetz. Alfred Hertz, who has just come from San Francisco where he has been directing the San Francisco Orchestra, was noted in one of the boxes.

Mischa Levitzki, Pianist

Aeolian Hall held a particularly large and critical audience of the most representative kind to hear Mischa Levitzki's recital of Chopin and Schumann music. This young player, successful from the start of his public career, has not allowed his remarkably enthusiastic reception to weaken him in his sane attitude toward music and the pianistic art, and to truckle to the groundlings by sacrificing his elevated ideals and using his undeniably great technical gifts and fascinating interpretative features in order to promote a cheap (but in the end reactive) popularity for himself. Everything he does is dignified, thoroughly prepared and deeply thought out. As a result, the hearers get the impression of receiving the composer's message plus the musical feeling and full keyboard capacities of the performer.

In Schumann's G minor sonata and Chopin's F minor fantasia Levitzki was at his highest. He delivered these two towering masterpieces with supreme piano and expressive art. In particular, his tone was a thing of serene and sensuous beauty. He played encore after encore following the friendly drives of the insatiable audience.

SUNDAY, APRIL 7

Maud Powell, Violinist

One of the most enjoyable and thoroughly artistic violin recitals of the season was that given by Maud Powell on Sunday afternoon, April 7, at Carnegie Hall, before a large and enthusiastic audience.

The great player was in excellent form and delivered her important and luminous message like one inspired. Her style, always finished and authoritative, has of late years taken on a degree of mellowness which falls like a benison on the soul of those listeners who long ago have wearied of seeing the violin made the medium merely for sensuous appeal and cheap technical display—a tendency all too frequent these days.

Sibelius' allegro from the concerto in D minor was the opening number, which Mme. Powell read with deep feeling and irresistible virility. This work abounds in unusual technical difficulties but to the masterful artist they seemed as nothing, to judge from the ease with which she conquered them. Her tone was at all times warm, sympathetic, and of noble quality.

Equal charm and finish were offered in a group comprising Tartini's sonata in G minor; Mozart's minuet, and the Beethoven-Auer "Oriental March."

César Franck's sonata in A major received a vigorous and musicianly rendering by Maud Powell and Arthur Loesser, the violinist revealing herself as convincing in ensemble art as in solo ministrations. Tonal beauty and balance were in plentiful evidence.

The closing group contained "Deep River," Coleridge Taylor-Powell; the very melodious, effective, and exquisitely wrought "Song of Autumn," Gretchaninoff-Hartmann; and her own exceptionally musical and appealing arrangements of four American tunes, "Kentucky Home," "Shine On," "Old Black Joe," and "Kingdom Coming."

Mme. Powell received a just tribute of rapturous applause and was obliged to give six encores, a Beethoven minuet, "Chant Hindu," Macmillen, Chopin's "Maiden's Wish," a Mozart minuet, and Bazzini's "Le Ronde du Lutins."

It is a pity that Mme. Powell does not give more New York recitals to delight her large circle of admirers.

Arthur Loesser accompanied well.

Raisa, Rimini and Jacobsen

At the Hippodrome, on April 7, Rosa Raisa appeared for the second Sunday evening in succession, this time in joint recital with Giacomo Rimini, baritone, and Sascha Jacobsen, violinist. There was an audience which, as the previous week, filled every seat of the Hippodrome and crowded the stage and standing room. Miss Raisa pre-

(Continued on page 54.)

The Unique Power of
FRANCES NASH has
extended her concert tours
of the present season from
New York City to Wichita,
Kans., and from Grand
Rapids, Mich., to New
Orleans, La.

Direction: Evelyn Hopper, Aeolian Hall, New York City
Steinway Piano

New Orleans Times-Picayune,
March 24, 1918

"FRANCES NASH is a remarkable pianist and comes very near the claim of 'America's greatest.' Miss Nash was perfectly entrancing—performed as few, if any, concert artists of today can surpass—made a labor of love of phrases that would stall any but the most proficient of virtuosi."

THE INDIAN SINGER WITH A DOUBLE MISSION

When Princess Tsianina left the Indian reservation in Oklahoma, where she first opened her eyes as a little papoose, she was not only destined to please many people with her charming voice, but she was also, it seems now, intended to bring a closer bond of understanding between the Indian and his white brother. At first, however, the difficulties were almost unsurmountable, because little Tsianina's experiences with the white people had been sad ones mostly.

"For instance," she began, "the only class of whites that we had grown to know on the reservation were the scheming land grabbers. When these people took our little land away, inch by inch, and we saw that we were becoming poorer and poorer each day, naturally there arose in us a great hatred and distrust for the people

lowed to take piano lessons, for I had never had anything of the kind at the reservation school.

"One day my teacher asked me rather casually if I could sing. I replied that I only sang for myself. He urged me to try one little piece, which I did to his utter amazement. He, as a result, took me to a friend of his, Jack Wilcox, whom he said would tell me truthfully about the advisability of studying. Mr. Wilcox made no pretenses and offered no enticing inducements, beyond saying that he was willing to take a gamble if I were ready, and that he would teach me for two years.

Studies Voice and Meets Cadman

"To show you my distrust still remained, I could not quite figure out just why he should make such a proposition if he didn't hope to gain some material end. Yet it was his utter sincerity that encouraged me to give him a little of my confidence. At the end of six months several things happened. First, I had learned that all white men were not like the land grabbers out West. There were some who had honest intentions in life. I realized that the hard work Mr. Wilcox had put in with me had begun to show signs of results. Just about that same time, along came Charles Wakefield Cadman, who urged me to give my first concert. I did, and was very kindly received. My reception made me feel quite differently—I felt hurt, deeply so—because I had misjudged the white people so long. Shortly after I gave a second concert, which culminated in a three years' contract to appear in concert with Mr. Cadman."

In speaking of the American composer, the Indian singer had only words of the most glowing praise. She also expressed sincere happiness over his opera "Shanewis" being so well received recently at the Metropolitan Opera House. It has been said that Princess Tsianina's ideas at the rehearsals of the opera proved to be of exceptional value to the singers.

"Wasn't your own life somewhat like the plot of the Cadman opera?" asked the writer, who noted the connection between the two.

Plot of Opera Resembles Own Life

"Yes, in many respects. You might say in all but the love affair," she laughed. "Strangely enough, when I was given my first reception, I sang the same canoe song as Miss Braslau does in the first act of 'Shanewis.'"



PRINCESS TSIANINA.

who had treated us so cruelly—a distrust that remained with me at least two years after I had been out in the world.

Studied Piano First

"You see, my mother's death was directly responsible for my leaving the reservation behind. My brothers and sisters had married and left home, and I was alone until a white family, who had known my mother, took me under their wing. The daughter, a girl of my own age, was in poor health, so we traveled about the country a bit, thus enabling me to see something of the world. When we settled later in Denver, I was al-

DEAR MR. ANDERSON:

GRETCHEN MORRIS' true, clear and sympathetic high dramatic voice and the rendering of the most difficult aria "O Mighty Ocean" from Weber's "Oberon" created a delightful impression and proved a decided success.

EUGENE KLEE

Dir. New York Liederkreis

for both the musician and those who are not," replied Mr. Shattuck. "It seems unfair to impose on the public a program that is too heavy for their comprehension. This by no means implies that an artist should play down to a level beneath the artistic. The standard should always be kept high, no matter what the audience may be.

"In large music centers, where the concert going public is made up of students of music, professionals and trained listeners, serious programs are expected. In hundreds of smaller cities throughout the States, where the appreciation of music is growing, but where opportunities for hearing much has been limited, it is only fair play to the majority of such audiences to give them something melodic and comprehensible in the latter part of the program, in which they have done one the honor to listen to the preceding group, which may have been musically beyond them. It is in fact a grave mistake to take the attitude some artists do—that they will play what it particularly pleases them to play, regardless of how the public chooses to accept it. In dozens of instances in the course of my career I have seen proofs of how the lack of wisdom in a discriminate choice of programs has turned out to be unfortunate for the artist from a return engagement point of view, as well as for the lay listener, who vows he will never permit himself to be dragged to another piano recital.

"Give the average man

Some one asked me why I wasn't singing the role at the Metropolitan. Gracious, fancy such a feat. It takes years of study before an artist can get in the Metropolitan, and it should be so. It is the highest institution of its kind, and the excellent standard should be kept up. Mind, I am not denying that at some future time, when I am ready, I should enjoy being a member of the organization. That, I believe, is the dream of almost every American singer."

Daughter of Cherokee Tribe

And an American girl Princess Tsianina really is, inasmuch as she is a daughter of the proud Cherokee tribe. The young woman explained that her people were exceedingly backward and inclined to prefer living alone in their little circles in ignorant happiness.

"When one of the tribe goes out into the world and is denied success in his undertaking," said Tsianina, "then it only makes it harder for the others who go later, because the older people of the tribe count it as a lesson and urge the younger ones to stay within the reservation. Indeed, one does not know what a sad day it is for the prodigal Indian! If I had never received any measure of success in my work, I should still feel that I had done a little toward making the Indian and the white man understand each other. Yes, my people are very happy over my good fortune, and they follow my career with constant interest. No! I don't think that I could be content to go back on the reservation to live permanently, although I shall go often to visit."

Prefers Native Costume

Although Tsianina counts among her best friends many American girls about her own age, she has never once had the feeling that she would like to discard her native costume for the modish attire of the present day. When interviewed she was clad in a soft brown chamois skin dress, that hung in graceful lines over her slender and lithe figure. It had been designed and made by Tsianina's nimble fingers. Her jet black hair fell in two braids, entwined with leather ribbons, while her smooth brow was confined with a beaded bandeau.

One gaze at the dainty moccasins encasing her feet brought this sudden remark from the writer:

"Whatever would you do with them in a subway rush? Your toes would be crushed to pieces!"

"Not at all," Tsianina laughed, as her dark eyes sparkled merrily, "because they are not as soft as they may look. Besides, I know what your subway rush is, and I have been jostled myself in it—and with these moccasins too."

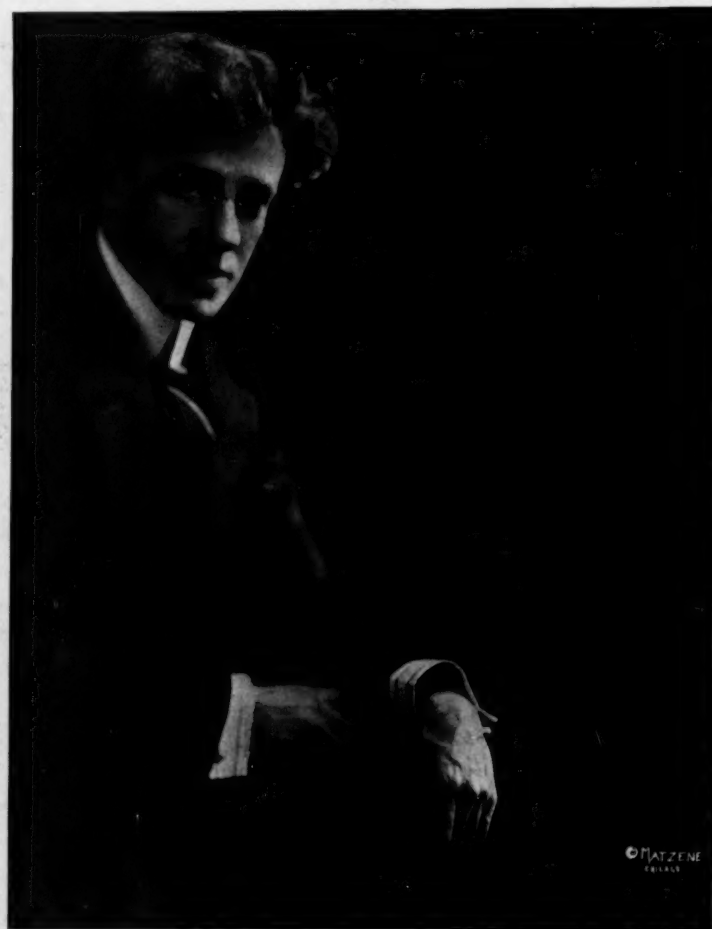
J. V.

SHATTUCK'S IDEAS ON PROGRAM MAKING

The fact that program making is an art in itself led a MUSICAL COURIER representative to ask Arthur Shattuck, the well known pianist, what kind of programs the people he met while on tour like the most.

"I believe in making them moderate and interesting

who pays his money to hear you two or three numbers with a melody as consolation for an evening he is about to consider as lost, and he will say: 'I never thought I cared for piano music before. He will try it again, and perhaps bring with him an-



© Matsene.

ARTHUR SHATTUCK,
Pianist.

other sceptic. Of course, many a critic and the pretentious amateur will disagree with such an arrangement. The one is peeved and the other insulted. Whatever we do is going to be criticised. Even the baffling perfection of a Heifetz hasn't escaped criticism; some criticise him for being too faultless, others are annoyed because there is nothing to criticise. So what does it matter after all? Grieg once told me that during all the years of his public life the critics slammed him mercilessly, but he became hardened to this when he realized that he was giving pleasure to his public."

"Have you any favorite composer, Mr. Shattuck?" was the next question.

"Of course, Bach is mine. Bach satisfies my soul and mind at the same time. Few can help admitting that Bach is the greatest, intellectually, of them all, although he might not always make the appeal of Beethoven or Brahms from the musician's standpoint. What could possibly be more uplifting and soul stirring than 'St. Matthew's Passion' or the B minor mass?"

"One of the things I miss most in being away from Paris is the Société de Bach, where one hears all the familiar and unfamiliar works of this giant of two centuries past. Here these marvelous works are performed by excellent artists. Everything is done in the true Bach spirit, with ancient instruments and voices. To me it is transporting. Everything else seems banal and material in comparison. At these concerts there exists an atmosphere of devotion. Unlike any other concert hall, there is no disturbing element of tolerance. People come to hear this music because they love it sincerely."

As soon as the season ends Mr. Shattuck will go to his summer home in Wisconsin. He is particularly fond of all kinds of outdoor exercise, especially tennis and yachting. In discussing some of his cruises, the pianist told the writer about an interesting little spot in the Green Bay region which is inhabited by Norwegians, who live within their own little world and have very strict ideas on ethics and religion.

Upon one of his trips a member of the party went into the little country store—the kind that keeps everything from a collar button to a bale of hay—and asked Miss Lizzie (the spinster keeper of the shop) if she had any cigarettes. "No, we don't keep such things," she snapped out. "Any brandy?" was the next question. Her thin lips grew thinner as she hissed out another monosyllable. "Then what do you keep?" asked the dismayed purchaser. "I'll have you understand, young man," she replied, "that we keep the ten commandments in our store!"

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, April 11
Alice Sjoselius. Song recital. Afternoon. Aeolian.
Anna Shomer-Rothsberg. Song recital. Evening. Aeolian.

Verdi Club. Evening. Waldorf-Astoria.

Friday, April 12
Clara and David Mannes. Afternoon. Aeolian.
Mayo Wadler. Violin recital. Evening. Aeolian.

Sunday, April 14
Aurelio Giorni. Piano recital. Afternoon. Aeolian.
Toscha Seidel. Violin recital. Afternoon. Carnegie.
France Woodmansee. Afternoon. Punch and Judy Theatre.
Sophie Braslau, contralto; Ethel Leginska, pianist. Evening. Carnegie.

Monday, April 15
Oscar Seagle. Song recital. Evening. Aeolian.
Banks' Glee Club. Evening. Carnegie.

Tuesday, April 16
Marcia van Dresser. Song recital. Afternoon. Aeolian.
Florence Cole-Talbert. Song recital. Evening. Aeolian.

Wednesday, April 17
Concert Italian Division, I. M. F. Chorus. Evening. Carnegie.

Thursday, April 18
Haarlem Philharmonic Society. Morning. Waldorf-Astoria.

Singers' Club of New York. Evening. Aeolian.
Gablilowitsch Orchestral Concert. Evening. Carnegie.
Mabel Wood Hill. Evening. Chalfis.

Friday, April 19
Francesco d'Angelo. Song recital. Evening. Carnegie.

Saturday, April 20
Rubinstein Club Musicale—Marie Sundelius, Irma Seydel, soloists. Afternoon. Waldorf-Astoria.

Mozart Society Musicale—Leopold Godowsky, Rita Fornia, soloists. Afternoon. Hotel Astor.
Concert in Aid of Relief Fund, First Hungarian Church of America Parish. Evening. Aeolian.

Sunday, April 21
Orchestral Society of New York—Norma de Mendoza, soprano, soloist. Afternoon. Aeolian.

American Music Optimists. Evening. Aeolian.

Monday, April 22
Eva Gautier. Song recital. Evening. Aeolian.

Tuesday, April 23
Margaret Jamieson. Piano recital. Afternoon. Aeolian.

Wednesday, April 24
Helen Stanley-Raoul Laparra. Afternoon. Aeolian.

Thursday, April 25
Edward Rechlin. Organ recital. Evening. Aeolian.

Gablilowitsch Orchestral Series. Evening. Carnegie.

Yvonne de Tréville Sings for Liberty Loan Drive

The third Liberty Loan drive was opened musically at noon on Saturday, April 6, at the sub-treasury, New York, by Yvonne de Tréville, of the National Patriotic Song Committee, singing "La Marseillaise" as a solo, and the Rubinstein Club, under William Rogers Chapman's leadership, singing of "The Star Spangled Banner," "Battle Hymn of the Republic" and "America." Two brass bands from Fort Slocum accompanied Mlle. de Tréville in her solo, but the Rubinstein Club sang its numbers a capella.

The music was received with intense enthusiasm by the great crowd gathered around the sub-treasury, and it was evident that Yvonne de Tréville's resonant soprano carried to the farthest auditor.

MISCHA ELMAN

PLAYING THE BEETHOVEN CONCERTO

With the Chicago Symphony Orchestra

FREDERICK STOCK, Conductor

March 22, 1918

"I HAVE NEVER YET SEEN THE TIME WHEN HE DID NOT PLAY A BIG PIECE IN A BIG WAY."

What the Chicago papers said on March 23:

MISCHA ELMAN IS HEARD WITH THE ORCHESTRA.

Hard luck pursued Mischa Elman throughout the course of his appearance with the Chicago Symphony Orchestra yesterday afternoon, but being a violinist of parts and accomplishments, none of the obstacles were enough to spell disaster, and he made a huge success in spite of everything. It was accomplished through the medium of the Beethoven concerto in D major.

Strings were determined to snap. Violinists say that such accidents are disconcerting to the nerves. A pianist becomes accustomed to playing on various pianos with varying phenomena of touch and tone, but a violinist is nearly as used to his own violin as a singer is to his own larynx. Elman's violin has a remarkably large and remarkably mellow tone, and the exchange resulted in a tone neither so large nor so mellow. At the same time it was a fine performance. I have never yet seen the time when he did not play a big piece in a big way.

There was no change in this custom yesterday. If his nerves were shaken, he did not show it. He played throughout with a fine, vigorous and vital appreciation of the fact that Beethoven had written a fine, vigorous and vital concerto. It was not in any degree sentimentalized; it was always manly, energetic, and at the same time polished, refined and beautiful.

The three cadenzas which he has devised for the work are in themselves distinct achievements. They are somewhat more modern in feeling than the older and more conventional cadenzas, which is in itself an improvement, since some of the elder ones are seriously near being archaic. Elman has made his brighter than their predecessors and also kept the Beethoven atmosphere. The first is the most elaborate. Its difficulty is a matter for discussion among violinists. It is enough here that it is musically and keeps well within the Beethoven picture. The second, coming between the second and third movements, very cleverly foreshadows the theme of the rondo. He has done something worth doing.—Edward C. Moore, in Chicago Evening Journal.

Mischa Elman, who may be relied upon whenever given a date with the Chicago Symphony, was unexpectedly successful yesterday in Beethoven's concerto. . . . He played with lovely regard for this big and exacting work.

A snapped string may be recalled as an incident when Elman last played with the Orchestra, a year ago; and neither then nor yesterday did he permit the mishap to flutter him. These incidents . . . are unquestionable evidence, if needed, of Elman's sense of the musical.—Frederick Donaghey, in the Chicago Daily Tribune.

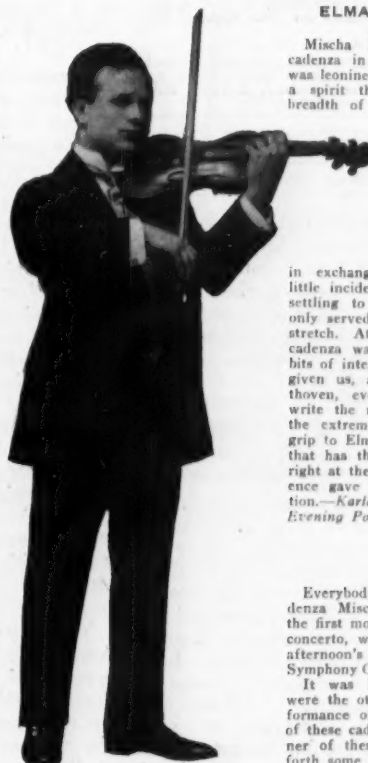


Photo by Mishkin Studio, N. Y.

ELMAN'S PLAYING HIGHLY ARTISTIC.

Mischa Elman's playing of the first cadenza in the Beethoven violin concerto was heroic in power. He tore into it with a spirit that was Beethoven-like in the breadth of sweep and with such mastery of his instrument that the actual playing of the notes was nothing but the means to the end. He had been bothered with the E string, which for some reason would not stay in tune, and finally in disgust he handed the rebellious violin to Harry Weisbach, taking his in exchange, and it seemed as if this little incident, which might have been unsettling to a man less sure of himself, only served to put his powers on the full stretch. At all events, his playing of the cadenza was one of the most magnificent bits of interpretative force that he has ever given us, and in the true spirit of Beethoven, even though Beethoven did not write the music. The high spots reached the extreme upper altitudes. There is a grip to Elman's reading of the big phrases that has the rugged manliness which gets right at the heart of the matter. The audience gave him a most cordial demonstration.—Karlton Hackett, in the Chicago Evening Post.

Everybody wanted to know whose cadenza Mischa Elman used at the end of the first movement of the Beethoven violin concerto, which was his part of yesterday afternoon's program given by the Chicago Symphony Orchestra under Frederick Stock. It was Elman's own cadenza and so were the others which embellished his performance of this well known classic. All of these cadenzas were modern in the manner of theme variation and they brought forth some remarkable technical difficulties, which this great violin virtuoso overcame with masterly ease.

Mischa Elman assumes an attitude of reverence in his interpretation of the great classic violin compositions and his Beethoven playing was particularly just and objective in style. He affects in the modern literature of his instrument a warmer and more emotional reading. He played with his accustomed assurance, his invariable command of the mechanics, and with a tone of unusual warmth and fluid quality, and especially in the larghetto was his playing refined and pure in tone. It was a great reproduction of one of the masterpieces of Beethoven.—Maurice Rosenfeld, in the Chicago News.

MISCHA AGAIN MASTER OF FIDDLERS.

Elman Gives Inspired Performance of Beethoven Violin Concerto; Gets an Ovation.

Mischa Elman broke his own record for superb violin playing at the Chicago Symphony Orchestra concert yesterday afternoon. Using the Beethoven, one of the two or three greatest concertos for his instrument, he made eloquent use of it for the expression of his remarkable attainments as a virtuoso.

The wonderful cadenza in the first movement was an example of splendid musicianship and impeccable technique, and, as a contrast, the lovely music of the slow movement was given with a degree of tenderness and sympathy that completely won the audience.—Henriette Weber, in the Chicago Examiner.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Licenses under the "trading with the enemy" act must be obtained from the Federal Trade Commission for the production in this country of any operas protected by German copyrights. This became known recently when the Federal Trade Commission announced that licenses had been issued to the San Carlo Opera Company to produce "The Jewels of the Madonna" and "The Secret of Suzanne," which are protected by German copyrights owned by Josef Weinberger, of Vienna and Leipsic.

The MUSICAL COURIER believes and always has believed that a city the size of New York cannot have too many good symphony concerts. There are four regular series now each season—the Philharmonic, the Symphony, the Russian and the Boston series—and it is learned that still another is likely to be added to these in the season of 1918-19. If present plans mature, the Philadelphia Orchestra, Leopold Stokowski, conductor, is expected to come to New York for a subscription series of five concerts in Carnegie Hall next season. New York will welcome the opportunity to hear the fine orchestra from the neighboring city and to become better acquainted with the splendid work of its young conductor.

It looks as if there might be changes in the conductorship of several of the American symphony orchestras before the beginning of the coming season and there surely ought to be at this moment a place somewhere for a conductor not only of American birth, but also of American ancestry. Recently a list of available conductors now in this country was given and inadvertently the name of Henry Hadley was omitted. He is a musician and leader who not only meets the requirements enumerated above, but who also, through his work, has proved his eminent qualifications for such a position. He is one of the best composers America has produced and a conductor who gave evidence of his ability in his seasons with the San Francisco Orchestra, where he achieved striking success. His baton abilities were emphasized anew recently as guest conductor of the Cincinnati Orchestra. In the Cincinnati letter in

this issue there is a fresh proof of his pronounced talents as an orchestral director. It would be regrettable if Mr. Hadley were not chosen for one of the existing or coming vacancies.

The Herald estimates that \$600,000 has been paid in New York City this season for orchestral concerts, principally those of the Philharmonic and Symphony Societies, and that the deficit of these two societies will amount in all to nearly \$100,000, about the same as usual. The total attendance at 150 orchestral concerts, including those of the above societies, is placed at approximately 335,000, said to be about ten per cent. less than usual. Anybody who believe in figures, can believe in these without injury to himself just as well as in any others.

James G. Huneker is the author of a pamphlet called "The Philharmonic Society of New York—A Retrospect," which has just been published in commemoration of the seventy-fifth year memorial last winter of the Philharmonic Society of New York. The volume consists of a brief but very interesting historical sketch of the career of the orchestra from 1842 to 1917, and there also is a finely written essay on the modern orchestra as the basis of musical development during the past few generations. A previous history of the Philharmonic was published twenty-five years ago, but it was a weak and uninteresting document compared with the present fascinating sketch.

A very practical demonstration of interest in American music and its advancement is the annual American Composer's Festival held at the Wanamaker auditorium in New York, the second of which has just ended. Beginning April 1, eight concerts took place, each afternoon being devoted to the publications of one firm, presented by capable artists. Seventy-five composers were represented on the programs—more than half of them being personally present to assist in the performance of their works—and fifty-two artists participated. Each afternoon found the large Wanamaker auditorium well filled with an interested audience. A detailed account of the festival will be found on another page of this number.

C. M. Tremaine, director of the National Bureau for the Advancement of Music, has written a letter to Mayor Hylan and the Board of Estimate, in which he objects vigorously to the proposal for reducing New York's appropriation for music in the parks and on the piers this summer. Mr. Tremaine says that any curtailment of music at this time will seriously affect the morale of the people, and he emphasizes the fact that England, France, Germany, Canada, etc., have made it their especial policy during war time to increase musical activities of a public character. As Mr. Tremaine and his bureau are the most important influences now working as a membership body in an organized and allied way in regard to American municipal, political and national recognition of music, his protest no doubt will carry weight with the executive officers of our local government.

The 1917 yearly report of the Edward MacDowell Association shows that the operations at Peterborough, N. H., during the past year have been conducted with special regard to the requirements of the most prudent management, necessitated by the circumstances of the times. Some of the new studios have been finished, and the rest will be ready for full use during the coming summer. The National Federation of Music Clubs has promised a fund of \$2,000 toward the building of permanent seats for the stage on the grounds of the association, to replace the present wooden seats. It is expected that the necessary change will be completed by 1919, when the N. F. M. C. is to hold its biennial meeting at Peterborough. The regular work at the MacDowell Colony during the season of 1917 went forward without interruption, and was most seriously pursued. Contributions were made during the year to the amount of \$4,791, while under the will of the late Mrs. William Loomis, a bequest of \$1,000 also falls to the association. During the year, as before, Mrs. MacDowell has given recitals of her late husband's compositions in many parts of the country, and these concerts, together with her descriptive talks of the life and work at Peterborough, have borne gratifying fruit both in arousing interest and achieving pecuniary support for the MacDowell Colony. The 1917 report of the secretary winds up

in this fashion: "As always, Mrs. MacDowell's administration of affairs at Peterborough, while more arduous than usual because of the circumstances, has been conspicuously successful and continues to merit the grateful appreciation of all who are interested in the association."

"War without stint or limit," is what President Wilson and the Government have decreed, and American musicians will stand shoulder to shoulder with their fellow countrymen to battle for the great cause, in the trenches, on sea and in the drives for the Liberty Loans, for conservation of food and for the detection, exposure and severe punishment of all enemy aliens who are engaged in spying, in anti-American propaganda, and in hampering the war work of this country. The MUSICAL COURIER will not hesitate publicly to denounce such miscreants in these columns if any exist in the musical ranks, and to report them to the Department of Justice. Apropos, Assistant Attorney General William Wallace, Jr., in charge of the New York Bureau for Alien Enemies, is trying a new plan for handling those enemy subjects who violate the war regulations but are not in the dangerous class. The scheme is to send these "not very dangerous" enemies to jail for periods of from ten to sixty days, according to the wilfulness of the offense.

Richard Fletcher, editor of The Chronicle (New York), who is leading the current attack on Josef Stransky, conductor of the Philharmonic Orchestra, answered the recent open letter of that gentleman, a copy of which was published in the MUSICAL COURIER of April 4. Mr. Fletcher asserts that "Stransky's nine articles of faith may convince the casual citizen, but he avoids the leading issues." Mr. Stransky's inquisitor asks of him how much he has invested in Liberty Bonds of the first and second series; whether he did not defend Dr. Muck last November when he was attacked for not playing "The Star Spangled Banner," and whether he has not continued to befriend the now interned conductor and retained his public amicable relations with him until he was sent to jail. Also, Mr. Fletcher would like to know whether Mr. Stransky is not aware of the fact that at a meeting of the directors of the Philharmonic, Mrs. William Jay made a complaint about the preponderance of German music on the programs of the season. Furthermore, Mr. Fletcher desires to know the amounts of the Stransky contributions to the war charities of the United States, and he makes public a communication from H. D. Burrell, secretary of the New York Headquarters of the American Red Cross war fund, in which it is stated that no records are obtainable showing Mr. Stransky's contributions to this charity. Doubtless Mr. Stransky will answer these assertions on the part of the patriotically militant Mr. Fletcher.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for April 1, 1918.

STATE OF NEW YORK, } ss.
COUNTY OF NEW YORK, }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Musical Courier
Company 437 Fifth Ave., New York, N. Y.
Editor, Leonard Liebling 437 Fifth Ave., New York, N. Y.
Managing Editor, V. H.
Strickland 437 Fifth Ave., New York, N. Y.
Business Manager, Alvin L.
Schmoeger 437 Fifth Ave., New York, N. Y.

2. That the owners are:
Owner Musical Courier Company
Stockholders owning or holding 1 per cent. or more of the total amount of stock:

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Ernest F. Eilert 437 Fifth Ave., New York, N. Y.
Alvin L. Schmoeger 437 Fifth Ave., New York, N. Y.
William Geppert 437 Fifth Ave., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear on the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear on the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALVIN L. SCHMOEGER,
Business Manager.
Sworn to and subscribed before me this 23rd day of March, 1918.
[Seal] HARRY E. EILERT.
(My commission expires March 30, 1919.)

VARIATIONS

By the Editor-in-Chief

From the Listening Post

It is our wont every once in a while to pause in our great work of giving to the world our original thoughts on music and musicians, and to listen to what the others are writing, saying, and thinking. Let us around the musical map, then.

Running the Mendel-zone

Speaking of maps, James Huneker says that he does not believe in "map music"; to him it matters only whether music is good or not. Remember that Huneker is a thorough American; whoever put the Hun in Huneker was thinking of something else.

Upright Patriotism

It has been ruled by Magistrate Boyle in the West Side Court, New York, that refusal to stand during the playing of the national anthem in any public place constitutes a breach of the peace and makes the offender liable to arrest. Magistrate Boyle said to the prisoner in the case: "When a nation is at war it is much better that you comply with the feeling of the people. The fact that you sat down when the others rose with a feeling of patriotism produced a breach of the peace." The accused delighted in the very American name of Rinslau Jonavonitch.

Interviewer Goes Gardening

Mary Garden, film enthusiast, says that she has discovered a new race of charming people. She calls them "the cinemese."

Mary told a Tribune interviewer also that her favorite role is "Thais," that her ambition is to sing Mephistopheles (transposed to mezzo-soprano), that she has reduced her weight fifty pounds through intelligent dieting, that she loves roulette, and is lucky at it, that she never wears gloves more than once, that her lucheon consists of an apple and dried figs, that she intends to write her memoirs and will tell the truth, that she calls her mother "mamma," is opposed to woman's suffrage, cocktails, women interviewers, New York, and Germans.

Preparedness

We antedated the daylight saving plan by several years. Always at performances of "Parsifal," just after the second act, we set our watch one hour ahead and left the opera house.

Strafing

We learn that the organized American infants and children who take piano lessons intend to ask that for the period of the war internment be visited upon Bach inventions, etudes by Cramer and Czerny, and all other enemy educational compositions by Köhler, Kuhlau, Hummel, Dussek, Loeschhorn, and that ruthless drillmaster firm, Lebert & Stark.

Midsummer Music—Why Not?

In the World of last Sunday, Pierre V. R. Key, its music editor, who always finds timely topics to write about in preference to boring his readers with encyclopediac dryrot and critical twaddle, puts forth a plea for summer symphony concerts, operas, recitals. He does not understand why good music should be made to take a six months' vacation in this metropolis every year. Neither do we. Neither does any one.

The excuse of warm weather is illogical and silly. London has warm summer weather but it also has a summer music season which is far more important than its winter one. Paris, Berlin, Vienna used to keep their opera houses open all the year round. At many French, English, German and Russian watering places, high class symphony series were held from June to September. All this before the war, of course.

Mr. Key suggests the Metropolitan Opera House for summer symphony concerts and Aeolian Hall for recitals. The idea is a sound and timely one, and artists and managers should give it careful consideration as it offers sure artistic and financial results.

Aids to Art

We used to belong to those naive theatre and opera goers who believe in the verity of the stage doings and always imagine a performer to be wrapped up heart and soul in the thing he is acting, saying, or singing at the moment. Our first disillusionment came many years ago when the late Mme. Nordica and a German tenor were appearing at the Metropolitan in "Tristan and Isolde." We

met the tenor at the Lotos Club after the performance, commented enthusiastically on his singing and praised most especially some moments of wonderful intensity in the garden scene. "I'm glad you liked it," he said, "because I was very angry during those particular moments, for only a few instants before, Mme. Nordica had said to me: 'You're singing like a pig tonight.'"

Now Mme. Rosa Raisa comes along in the New York Herald and describes her debut at Covent Garden when she was Aida, and Caruso sang Radames. This is the now celebrated soprano's story:

"He was very kind to me. I was inexperienced, frightened and almost friendless in London. I did not know just what to do with my hands and feet. He kept whispering instructions to me all through the performance. 'A little louder' or 'a little softer' he would say as I sang. Then he would give me stage directions. 'Walk to the right. Now stop. Keep perfectly quiet. Now smile. That's fine.' All through the opera he encouraged me and helped me. The audience never suspected it, but he talked all through the performance, and all just to help me cover over my inexperience."

Gassing the Composer

To be an American composer and have one's work praised by the daily newspapers in New York must be something like going over the top, breaking through a barrage, crossing No Man's Land, getting through the barbed wire, escaping snipers, machine guns and hand grenades, and capturing a front line trench after bayonet attack and hand to hand fighting. Sometimes one critical gas shell cuts off a composer's entire career.

"That Dear America"

American citizenship and love for our land suddenly has become terribly popular among German and Austrian musicians residing in this country. We wonder why?

Missouri vs. Indiana

From the Black Oak, Mo., Correspondence of the Braymer, Mo., Bee:

Professor J. D. Wheeler gave an entertainment on his violin last week which was very fine. He imitated the old cane mill, the mule, the old sow and pigs, the Arkansas traveler, the old spinning wheel and various other things. The Rev. Lawrence Wheeler preached a couple of good sermons and then C. W. Lane passed around the hat. The collection was 65 cents for the young preacher, who thanked the audience for their good behavior and dismissed them to their homes.

Advertisement from the Terre Haute, Ind., Citizen:

Organist and choirmaster wants position with country church. Can milk cows, drive mowing machine and under-stands management of incubators.

M. B. H.'s Sporting Special

"All records for musical horses were broken by Caro Nome, which finished first at Bowie, Md., on April 1, at the profitable odds of 60-1. On the same day Yodeling ran last."

Scriabinites Please Note

Lester Donahue, the pianist, attended the circus the other day and was bored by it. He says that a circus should be smelled and not seen.

Suggestion for Vocal Teachers

The illustration below is the reproduction of a handbill distributed by the proud teacher of the discreet deponent mentioned in the affidavit.

AFFIDAVIT

State of ILLINOIS,

County of Cook,

ss EUGENE COHAN,

of the City of Chicago, County of Cook and State of Illinois, being duly sworn, doth depose and say, that he resides at No. 1133 Sunnyside Avenue and is a vocal student at the KUPPIN VOCAL SCHOOL, located at 521 Fine Arts Building, receiving his instruction from Louis Kuppini; that on Friday, the 28th day of December, 1917, at 6 o'clock in the evening, he was presented to MADAME AMELITA GALLI-CURCI, who had been requested to pass judgment upon his vocal ability and method of singing. After singing for her a number of songs varied in character, she expressed herself in words to this effect: That he had a fine voice of sympathetic quality, sang with musicianship, had excellent diction, very good breath control and correct tone production. And further this deponent says not.

[SEAL]

EUGENE COHAN.

Subscribed and sworn to before me this 12th day of January, A. D. 1918.

LOUIS L. BARBER,
Notary Public.

"Ye Music Editor"

Several hours after writing the bit of verse last week, called "Ye Music Editor," tabulating that worthy's telephone woes from questionnaires, we were engaged looking over the final proofs of the MUSICAL COURIER at the Eilert Printing Company, where this paper is published.

Mighty presses were thundering all about us, linotypes were sounding their sharper treble song, and an army of human helpers were rushing and toiling to get the edition on the ways for the regular weekly launching.

In the midst of this scene of stern concentration and bustle, the phone bell tinkled at our elbow. The following talk ensued:

A Voice—Hello.

We—Hello.

Voice—Hello.

We—Hello.

Voice—I can't hear you.

We (louder)—Hello.

Voice—I can't hear. What's that noise?

We—The presses; impossible to stop them.

Voice—Is this Mr. Liebling?

We—Yes. Who are you?

Voice—(Indistinct mumble).

We—Can't hear you.

Voice (louder)—Victor Dexter.

We—Mr. Dexter?

Voice—No. Victor Baxter.

We—Mr. Baxter?

Voice—No. Victor Flechter.

We—Victor Flechter? The violin dealer?

Voice—Yes.

We—Well?

Flechter—Very well, thank you. How are you?

We—Excellent. What is on your mind?

Flechter—I have just had an argument with a man and we would like you to settle the question for us. He says that Adelina Patti's last American tour took place fifteen years ago, and I say that it was only twelve or thirteen years ago. I know that your paper knows everything and so I thought . . . etc.

We (giving Mr. Flechter the desired information, did not, however, tell him what we thought).

"Donkeys as Music Critics"

The foregoing is the caption of a recent article in the Christian Science Monitor. It relates to the four footed variety, however.

Linotype Out of Tune

In the Morning Telegraph of April 5, one reads that Rosini Galli is to sing at the Stage Women's War Relief concert here, May 5. Aside from the fact that the lady's name is Rosina and not Rosini, and that she does not sing but dances, the paragraph is entirely correct.

Futurism

The favorite indoor sport these days among musicians is to appoint Arturo Toscanini conductor of the Boston Symphony Orchestra.

Symphonic Poem

Doc Muck,
Hard luck!

LEONARD LIEBLING.

Were he alive now, the greatest grand opera impresario would be P. T. Barnum. The American public of today is at heart as naively fond of freakishness and sensationalism as were Barnum's contemporaries who believed in the Cardiff giant and gaped in amazement at Jo Jo, the dogfaced boy.

IMPRESSIONS OF THE PHILHARMONIC

Shortly after my arrival in this country a few weeks ago I wrote my impression of the Boston Symphony Orchestra, comparing it with the great orchestras of Europe which I have heard during my long residence abroad. At the time of that writing I had not heard the New York Philharmonic Orchestra, otherwise I should have referred to its magnificent work in connection with that Boston Symphony article. Since then, however, I have heard the Philharmonic three times, and I must emphatically declare that in any reference to the standing and activities of the world's greatest orchestras, both here and abroad, the Philharmonic should be included among the very first. I had not heard the orchestra since Josef Stransky assumed command seven years ago, and I was astonished at the vast improvement in every way. Among the personnel in particular, there has been under Stransky such a weeding out that it is now virtually a new organization, as compared with the one I remember when I last heard it, during the season of 1903-4—the winter of the visiting conductors from abroad. And it is not only a new, it is a vastly superior personnel. The leaders of the various groups I found to be magnificent artists. What could be more beautiful, for instance, than Mr. Marchetti's English horn solo, in the slow movement of Dvorák's "New World" symphony, which I heard on Friday afternoon, March 22? What cantabile, what phrasing, what beauty of tone! Or what could be more lovely than the blending of the tone of Mr. Megerlin and Leo Schulz, in the all too brief violin and cello duet, at the close of this movement? I never heard a more beautiful performance of this symphony. And never have I heard the French horn solo more admirably played in the andante cantabile of the Tchaikowsky fifth symphony than by Mr. Reiter. In appearance he reminded me of Hall Caine, by the way. The first oboe and flute, de Angelis and Fayer, also revealed themselves artists of the first rank.

But aside from the excellence of individual performers, the balance of the orchestra as a whole struck me as being remarkable and quite on a par with that of the Boston Symphony.

There is that same wonderful blending of the strings—that perfect harmony of tonal balance between violins, violas, celli and basses that I observed in the Bostonians; also the same remarkable woodwind ensemble. Mr. Longy, of Boston, it is true, is hors de concours, but the French horn solo of Mr. Reiter seemed to me, on the other hand, superior to anything I heard from the horns in the Boston Orchestra. It is not a question, however, of certain individual players standing out as supreme; it is a question of the high standard of the whole ensemble, and in this respect both orchestras take such exalted rank that our country can be justly proud of them. I myself, although I have lived more than half my life abroad, am a good American, and I take pride in these two magnificent organizations. They need fear no comparison with the greatest orchestras of Europe.

It is not often that an orchestra is called upon by the audience to rise en masse after the performance of a slow movement. It occurs generally after an unusually brilliant rendition of an allegro. However, this was the case after the slow movement of both the Dvorák and the Tchaikowsky symphonies, and it certainly was merited.

Stransky received a veritable ovation at both concerts. The two programs afforded him ample opportunity to demonstrate his great versatility as a conductor of symphonic music. The first comprised the Bach-Abert prelude and fugue, the Dvorák symphony, Debussy's "The Afternoon of a Faun," and Wagner's "Meistersinger" overture; the second included the Tchaikowsky symphony, and four Wagner numbers, to wit, prelude and glorification from "Parsifal," bacchanale from "Tannhäuser," the overture to "Lohengrin" and the "Ride of the Valkyries."

Great credit is due Stransky for building up the Philharmonic Orchestra to the magnificent organization it is today. It could only have been accomplished by a man possessing the rare combination of good judgment in picking his men, ability as an organizer and drillmaster, tireless industry in rehearsing, and unflagging enthusiasm and zeal for the cause in which he is enlisted.

In his achievements with the Philharmonic Stransky has accomplished something of real and permanent value for the musical life of New York, and hence of America.

To me personally it was very interesting to note

how Stransky has grown with his orchestra as an interpreter of symphonic music. I was familiar with his work with the Blüthner Orchestra in Berlin during several seasons, a decade and more ago. He attracted much attention by building up that orchestra, which was quite an inferior organization when he became its leader. Stransky possesses two pronounced attributes of the born conductor—he knows how to win and hold his musicians, and he knows how to win and hold his audiences. The devotion with which his men followed him, and the size of the audience at each of the concerts I recently attended at Carnegie Hall testified to this. In Berlin, too, he not only greatly improved the orchestra, but he drew the public, with the result that Blüthner concerts were largely attended at the close of his régime.

Stransky's greatest services to art on the other side of the Atlantic, however, were rendered as a conductor of opera. I vividly recall the strong impression that his performances of the "Meistersinger," the "Ring" operas and other works made during several seasons at Kroll's Opera House, in Berlin. The press was full of praise for his work, and the public tendered him ovations, particularly after his magnificent performance of the "Meistersinger." I find that little is known over here of his achievements in the operatic field in Europe, therefore a word here from one who was an eyewitness to his many triumphs as a conductor of opera may prove of interest. Practically all great symphonic leaders began their careers as conductors of opera, as witness Richter, Nikisch, Strauss, Weingartner, Seidl, etc. The discipline acquired by handling the complicated, solo, chorus and orchestra ensemble gives a conductor a routine, a circumspection, a grasp, a command that can never be obtained by one who acquires his experience only with a symphonic orchestra.

ARTHUR M. ABELL.

A STUDY IN CONTRADICTIONS

When James Huneker wrote in the Philadelphia Press of March 2 that Debussy's dances for the harp as played by Salzedo had "acid-sweet harmonies—crushed violets and caviar"—we bethought us of the old lady who replied when asked if sardines agreed with her: "They do, and they don't, if you know what I mean." We did not exactly know what the lady meant and we are not altogether clear on acid-sweet, crushed violets-caviar. If the acid and honey are properly mixed there results but one flavor. If they come one after the other two distinct shocks will be felt. Violets and crushed caviar might follow each other with similar results for aught we know to the contrary. How about a sequence of limburger and lilacs?—as a musical friend of ours suggests for the works of Schönberg. While we are in an alliterative vein let us couple humor and Huneker, though the violent contrast is lacking in that combination. Well, then, will starlight, sirup and S-and do for Chopin? For Sullivan, of course, we shall choose a Little Buttercup and ginger. Handel is plainly German pot roast and lavender, blacksmith and harmony. Bach is richly suggestive of chaconne and cinnamon, clavier and cloves, counterpoint and children, Bethlehem and Wollé, G string and Wilhelmj, Gounod and "Ave Maria," the other two B's, and so on.

Beethoven is Dutch cheese and Rhine wine, that is certain, and Brahms is a Hamburger and cigar. Schumann is lotus flower and journalist—a terrible combination. No wonder he ended up in a foolish house.

Schubert is "wild rose" and "unfinished"—had to die young, poor fellow. Mozart is lily-of-the-valley and boarding house hash. He collapsed under the mixture. Wagner reeks of drugged drink and magical flowers. They banished him. Berlioz is brandy, brawlers, brilliancy, bosh, bacchanal, bdellium, Beelzebub, berserker, bilious, bimanous, biped, bitter, blusterer, boisterous, bombastic, brachycephalic, brusque, Brobdignagian, bucolic, bunkum, if you know what we mean.

Small wonder that Debussy should be violets and caviar when his predecessor was so many things at once.

If we ever come across our "Language of Flowers" and a cook book we will study up the floral-culinary aspects of Liszt, Elgar, de Koven, Bizet, Sousa, d'Indy, Ravel, Ornstein. There must be birch bark, tomahawk, prairie flower or some such thing in connection with Cadman.

Whatever doubts we had concerning the connection between fruit juice and throat tone have been dispelled by a succulent panegyric in the "Evening Post," New York, on April 3. It was written by Henry T. Finck, who never, never says

anything that is wrong:—"Her voice," poetically rhapsodizes H. T. F., on Rosa Raisa, "has the luscious flavor of a ripe Brazilian pineapple."

We had never thought of Brazil as a pineapple center until we read the "Evening Post." Pineapples until that moment had always awakened dreams of Honolulu or of a vocal town called Singapore in far away Malay, and South America suggested only the musical sounds of Peruvian bark. Surely the opposite, the antithesis, the inversion, the antipodes of a pineapple in the throat must be a corn on the foot. Yes; a basso with corns is the contradiction to a soprano with a pine Adam's apple!

NOTE.—Speaking of corn suggests a possible explanation of a husky voice.

ALIEN ARTISTS

The New York Herald appears to have secret sources of information at the Metropolitan Opera House which the other dailies do not enjoy. Every once in a while it comes out with a "beat" on Metropolitan matters. The only trouble is that the beat is very apt to be one of three things—unimportant, inaccurate, or entirely incorrect—or else fetched out of the air purely by the aid of the imagination of some reporter. One morning last week the Herald carried a half column story under the heading, in big caps, "Opera House May Drop All Artists of Enemy Birth." The only trouble is that the headline writer forgot to put the word "may" in italics. "May" is the only important word in that heading. As a matter of fact, the Metropolitan has made no decision on the question, nor will it before the end of this season, only two weeks away. However, unless there is a change in the condition of world politics before next November, it would not be at all surprising to find all enemy aliens eliminated from the company next season. But this has been equally true for months past and the Herald's "beat" might have been dreamed just as well at Christmas time as in the first week of April. With all the outcry about scarcity of print paper, it seems as if the Herald might have devoted that half column to something more worth while and less obvious.

There was a paragraph about one "whose duties keep him back stage" having been sent to an internment camp. Nobody within or without the Metropolitan—including the elaborator of the story himself—has been able to substantiate that statement. Why begin back stage? If there is house cleaning to be done, the MUSICAL COURIER will be glad to point out one or two figures more conspicuous than a stage hand with whom it would be well to commence.

CHICAGO OPERA LOSSES

The Chicago Opera Association has informed the press that, because the 1917-18 season was the most disastrous in its history, the association has called upon the guarantors of its deficit fund for the full 100 per cent. of their financial pledges.

The guarantors agreed to meet a deficit of \$110,000 a year for five years. The full amount of this year's deficit is still unknown to auditors who are checking the books, but already the sum is above the \$110,000 mark. Three months ago, the MUSICAL COURIER made a statement that the losses this year would be nearer \$200,000 than \$100,000, and unfortunately this statement will prove correct.

General Director Campanini, however, can well be proud of the success achieved artistically this season. He brought recognition to his company not only in Chicago, but also in New York and Boston, and made a very successful pre-season trip through the Middle West and South, which brought much glory upon Chicago. As the fall tour showed a profit of over \$35,000 and as a profit was made in Boston, the \$40,000 loss in New York was more than balanced by the lustre it brought the Chicago Opera Association and its genial general director, Cleofonte Campanini.

"Out of Hell," an English war drama (now running with huge success in London) will be produced here soon under the title of "My Boy." The play is in four acts but employs only two actors who "double" and do four roles. The New York Morning Telegraph is authority for the statement that negotiations are in progress for the local presentation of the piece "with two luminaries of the stage—one of them foremost in grand opera—the engagement of whom will startle this usually blasé community."

WHERE THEY ARE TO BE

Abbott, Margaret—Newark Festival, Newark, N. J., May 1.
 Althouse, Paul—Music Festival, Kalamazoo, Mich., May 24, 25; Evanston, Ill., May 27.
 Auer, Leopold—Chicago, Ill., April 14.
 Bispham, David—Philadelphia, Pa., April 11.
 Bonnet, Joseph—Albany, N. Y., April 18.
 Bove, Domenico—Philadelphia, Pa., April 11.
 Braslau, Sophie—Evanston, Ill., April 11.
 Brown, Eddy—Chicago, Ill., April 14.
 Case, Anna—Springfield Festival, Springfield, Mass., May 4.
 Cooper, Jean Vincent—Selma, Ala., April 11.
 Daddi, Francesco—Chicago, Ill., April 4.
 De Gogorza, Emilio—Evanston, Ill., June 1.
 Galli-Curci—Albany, N. Y., April 29; Wichita, Kan., April 12; Evanston, Ill., June 1; Denver, Colo., May 8.
 Garrison, Mabel—Evanston, Ill., April 11; New Brunswick, N. J., April 12; York, Pa., April 18; Fitchburg, Mass., April 25; Richmond Festival, Richmond, Va., April 30; Cincinnati Festival, Cincinnati, Ohio, May 7-10 and 11; Worcester Festival, Worcester, Mass., October 3-4.
 Gates, Lucy—Newark, N. J., April 30.
 Gentle, Alice—Seattle, Wash., May 8.
 Green, Marion—Springfield Festival, Springfield, Mass., May 3-4.
 Gunster, Frederick—With the People's Choral Union, Boston, Mass., April 28.
 Hackett, Arthur—Worcester Festival, Worcester, Mass., October 3-4.
 Hamlin, George—Worcester Festival, Worcester, Mass., October 2-3.
 Heifetz, Jascha—Grays' Armory, Cleveland, Ohio, April 17.
 Hempel, Frieda—Omaha, Neb., April 11; Aurora, Ill., April 15; Des Moines, Ia., April 16; Concord, N. H., April 25; Youngstown, Ohio, April 29; Erie, Pa., May 1.
 Herschmann, Arthur—With Women's Choral Society, Jersey City, N. J., April 12.
 Hinkle, Florence—Kansas City, Mo., April 16.
 Jordan, Mary—Toledo, Ohio, April 11; New Brighton, N. Y., April 16; Yonkers, N. Y., April 17; Bridgeport, Conn., April 18; New London, Conn., April 21; Camp Upton, N. Y., May 2.
 Karle, Theo—Newark Festival, Newark, N. J., May 1; Evanston, Ill., May 30.
 Kline, Olive—Bluefield, W. Va., April 17; Welsh, Va., April 22.
 Leginska, Ethel—Springfield, Mass., May 4.
 MacDowell, Mrs. Edward A.—Sedalia, Mo., April 16; El Paso, Tex., May 7; Asheville, N. C., May 11.
 Matzenauer, Margaret—Cincinnati Festival, Cincinnati, Ohio, May 9 to 11.
 McCormack, John—Evanston, Ill., April 12.
 Middleton, Arthur—Newark, N. J., May 1; May Festival, Kalamazoo, Mich., May 24, 25; Evanston, Ill., May 27.
 Muratore, Lucien—Evanston, Ill., May 28.
 Murphy, Lambert—With St. Cecilia Society, Boston, Mass., April 18; Evanston, Ill., April 11.
 Namara—Newark Festival, Newark, N. J., May 1.
 Nash, Frances—Dubuque, Ia., May 21; Worcester Festival, Worcester, Mass., October 4.
 Nielsen, Alice—Tulsa, April 11; Little Rock, Ark., April 13.
 Pyle, Wynne—With Russian Symphony Orchestra, Dayton, Ohio, April 12.
 Raisa, Rosa—Bangor Festival, Bangor, Me., October 4; Portland, Me., October 8.
 Rosen, Max—Chicago, Ill., April 14, 23.
 Roberts, Emma—Richmond, Va., April 29; Worcester Festival, Worcester, Mass., October 3 and 4.
 Schofield, Edgar—Evanston, Ill., May 27; Worcester, Mass., October 2.
 Sparkes, Lenora—Evanston, Ill., May 30.
 Sturkow-Ryder, Theodora—With Illinois Music Teachers' Association, Bloomington, Ill., May 10.
 Sundelius, Marie—Springfield, Mass., May 3; with the Wednesday Afternoon Musical Club, Bridgeport, Conn., April 24; Fitchburg, Mass., April 25, 26; Lowell, Mass., May 7; Nashua, N. H., May 9, 10; Evanston Festival, Evanston, Ill., May 27.
 Tittman, Charles Trowbridge—Bach Festival, Bethlehem, Pa., May 24, 25.
 Tsianina—Evanston, Ill., June 1.
 Van der Veer, Nevada—Evanston Festival, Evanston, Ill., May 30.
 Warfel, Mary—Altoona, Pa., April 23; York, Pa., April 18; Harrisburg, Pa., April 22.
 Werrenrath, Reinald—North Shore Festival, Evanston, Ill., May 30; Cincinnati Festival, Cincinnati, Ohio, May 3, 10; Evanston, Ill., April 11; Worcester Festival, Worcester, Mass., October 2.

THE BYSTANDER

I noticed in the MUSICAL COURIER a few weeks ago the statement that a plan is on foot in Paris to turn the famous Astruc opera house, the Theatre des Champs-Élysées, into a music hall of the English style, where gorgeous and indiscreet revues and ballets will be mounted. It appears that this is indeed likely to be the fate of the theatre which started out with such promise for high art; but Mme. Cora Laparcerie, who has made an offer for a thirty years' lease of the theatre for the purpose mentioned above, takes the curse at least partially off by promising for each winter a weekly series of symphony concerts of the highest class—on Sunday afternoons, of course, when there are only four or five other series already in existence. Paris takes its music seriously only on Sunday afternoons. However, the whole matter is still on the knees of the gods, represented in this instance by the owners of the theatre. "D'ailleurs attendons—" as says the *Courrier Musical* of Paris, which refuses to get very excited over the affair, and carries quite a budget of musical gossip, of interest to one who, like the Bystander, used to share in it personally.

For instance, it says that the theatre tax produced 9,914,000 francs during the season of 1916-17 and that, in consequence, the government thinks no more about closing the theatres. But it does not say how much that other theatre tax, the *pourboire* paid to the ushers, yielded. I'll venture it was nearer ninety millions than nine. You wouldn't mind paying this universal imposition if the theatre directors would select an attractive bevy of young Parisiennes to escort you down the aisles, but my experience has been that the majority of ushers in the Paris theatres are at least mothers of families—ugly families, too, to judge by themselves—and many of them surely grandmothers. Try not giving them a tip, once, and watch every hair in their mustaches (I think the female black mustache must be the badge of the Paris Ushers' Union) bristle with anger and scorn. You are lucky too if you don't understand the argot, for you are apt to get a mouthful or two of it.

They still keep an open mind in Paris, for at a concert of something or other calling itself mysteriously "Le Foyer du Vitalisme," the "Meistersinger Vorspiel" of one Richard Wagner was played. The journal already mentioned goes on to say that there is no report of the "Hearth of Vitality" ("foyer," I find, means hearth, or fireplace, not—as you and I had always supposed until I looked it up this minute—an entrance way) having become a hearth of discord on that account; and then it remarks editorially: "Nous avons toujours pensé d'ailleurs que l'on pouvait se battre héroïquement et aider vigoureusement à détruire le néfaste militarisme allemand tout en ne reniant pas un génie comme Wagner."

Roughly, "Further, we have thought always that one could fight heroically and vigorously aid in destroying the fatal German militarism without denying such a genius as Wagner." This, from a representative music journal of the country which has suffered most in the war, is respectfully commended to the attention of those American patriots who war not upon German musicians but German music. Nobody is happier than the Bystander to see Doctor Muck out of his post. There is no rhyme nor reason for spending American money—in music or in any other pursuit—on an enemy alien in the present times; but to see such a paper as the New York Tribune once was, campaigning against the music of Richard Wagner, who was one of the first to attempt to make Germany "safe for democracy" and suffered long years for so doing, is enough to make the judicious grieve and the lover of fine music cuss.

Now, by way of contrast, and without comment, just a few lines from the diary of our friend Samuel Pepys, olim of London.

"May 4, 1663.—The dancing master (Pembleton) came, whom standing by, seeing him instructing my wife, when he had done with her, he would needs have me try the steps of a coranto; and what with his desire and my wife's importunity, I did begin, and then was obliged to give him entry money, 10s., and am become his scholar."

"May 12, 1663.—A little angry with my wife for minding nothing now but the dancing master, having him come twice a day, which is folly."

It is merely adding insult to injury to place on a program that rather too-British British composer, Hamilton Harty, under the name of "Hamilton Hartz." Saw it with my own eyes!

BYRON HAGEL.

I SEE THAT—

Rosa Raisa has postponed her sailing in order to fulfill engagements.

Mary Garden's favorite role is Thais.

Moving pictures of Russia were shown at the Richard Hageman party.

Fritz Kreisler has abandoned comic opera writing.

Mr. and Mrs. Joseph Regneas gave a reception for Charles Wakefield Cadman.

Doctor Muck has been interned at Fort Oglethorpe, Ga.

Winton and Livingston will manage Sascha Jacobsen.

Princess Tsianina is a daughter of the Cherokee tribe.

Bach is Arthur Shattuck's favorite composer.

Fitzhugh Haensel is returning from Europe.

Mana Zucca has composed a splendid new work, *Poème Héroïque*, for piano.

Mme. Barrientos is not going home to Spain this summer but will sing in Porto Rico.

Maximilian Pilzer will be soloist at the next concert of the American Music Optimists.

Ethel Leginska scored in her first appearance as soloist with the Chicago Symphony Orchestra.

Ted Shawn is in training at Camp Kearney.

Mayo Wadler says music must be an expression of the times.

Walter Henry Rothwell's composition class will present a program of original works.

Gustav Ferrari heard half a dozen of his songs which he had absolutely forgotten.

John McCormack is nearing his promised Red Cross total of \$100,000.

Amato went from a sick bed to Columbus rather than disappoint his audience.

Mabel Garrison's Lucia debut at the Metropolitan was a remarkable success.

"Elijah" will be given at the Polo Grounds on June 2. Mme. Schumann-Heink is in New York.

The second annual American Composers' Festival brought forward works by seventy-five composers.

Albert Sand played the Mozart concerto in A major for clarinet with the Boston Symphony Orchestra.

Arthur M. Abell classes the New York Philharmonic among the very first.

Rossini's "Stabat Mater" was given at the eighth annual Good Friday concert at the Greek Theatre of the University of California.

Originally booked for one concert, Frieda Hempel was compelled to give two recitals in Los Angeles.

The Broadway Store of Los Angeles has a chorus of 500 employees.

Cecile Ayres is to wed Zoltan de Horvath.

Herman Sandby played for the boys at Camp Crane.

Bertha Barnes gave an all-American program at the Boston City Club.

Giovanni Martinelli's first appearance as Avito in "L'Amore dei Tre Re" was a huge success.

The members of the Flonzaley Quartet wore surplises Easter morning.

Marcella Craft has been especially engaged to sing with the San Carlo Opera Company in Portland, Me.

Dr. William C. Carl spent his Easter holidays in Atlantic City.

Eugen Ysaye led the Cincinnati Symphony Orchestra. Blanche da Costa, singing in mask, aided the Red Cross.

John Philip Sousa registered ninety-five breaks out of one hundred from a sixteen-yard rise in trap shooting.

Augusta Cottlow has decided to make New York her home in the future.

Edith Mason is winning success in Porto Rico with the Bracale Opera Company.

Metropolitan Opera House mortgage is to be paid.

Muratore has no manager.

Jacques Thibaud's father has been killed in Paris.

Pablo Casals, sailing suddenly for Europe, was compelled to cancel engagements.

Astolfo Pescia was born in Palermo, Italy.

There will be no music festival at Spartanburg until the war ends.

George Reimherr is in training at Camp Upton.

Contributions to the Edward MacDowell Association at Peterborough amounted during 1917 to \$4,791.

Sigmund Spaeth says it is not a wise thing for critics to hobnob with artists.

Carl van Vechten is the Bolshevik among critics.

Italy had a winter operatic season in all the large cities.

"Tipperary" is becoming very popular with the Italians.

Toscanini is directing concerts every Sunday at the Milan Conservatory.

Howard White says Australia has the happiest audiences. Movie houses must pay music royalty.

The New Choral Society, under Louis Koemmenich, gave a most successful first concert.

The twelfth annual tour of the Minneapolis Symphony Orchestra began April 8.

Margaret Ober has obtained the right to sue the Metropolitan Opera Company.

The Boston Symphony Orchestra is to continue. A testimonial for Paderewski is to be given in New York.

Leo Ornstein may stay in America next season. Lydia Locke sang at a moonlight festival in Florida.

Campanini is not going to Europe this summer. Mabel Garrison is to sing the leading soprano role in "Le Coq d'Or" at next Saturday's Metropolitan matinee.

Rudolph Reuter is now with Haensel & Jones. Next week is the twenty-third and last of the Metropolitan season.

Vera Barstow is already booked for thirty Canadian appearances next season.

H. R. F.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Sascha Jacobsen (Violin Recital)

Evening World His technique is adequate save for something of looseness in bowing.
Globe He has an admirably developed technique.

Rosa Raisa (Song Recital)

Evening Sun She sang from "Ernani," from "La Dame Pique," from "Il Trovatore," with Mr. Rimini, and three songs by Russian composers.
Evening World "Casta Diva" from "Norma," and the familiar Santuzza aria from "Cavalleria" also were substituted numbers.

Beryl Rubinstein (Piano Recital)

Sun Mr. Rubinstein is one of the young pianists who have come before the public in the last two or three seasons and who still shows more promise than fulfillment.
Evening Mail Beryl Rubinstein, once a pianistic prodigy, and now rapidly approaching maturity as an artist, gave clear proof of his progress in a splendid recital.

"Shanewis" (Metropolitan)

American Cadman's "American opera," if the truth must be told, can hardly add much to the reputation either of the composer or of his librettist, Nellie Richmond Eberhart.

Times Miss Braslau was a beautiful as well as a good Indian and one very much alive, her stealthy moccasins-tread and un-studied poses suiting action to words from the first real Indian songs to the last defiance of civilization.

Edward Weiss (Piano Recital)

Tribune Edward Weiss, a young pianist, showed marked poetic feeling.

Evening Sun It was an exhibition of extreme virtuosity.

Evening Mail Mr. Weiss has a fluent technique.

Evening Post

At last the Metropolitan Opera Company, so altruistically generous to American composers, has launched a score which smacks of genius. Charles Wakefield Cadman's "Shanewis," which had its premiere on Saturday, is undoubtedly the best opera ever composed in America, with the exception of Victor Herbert's "Natoma."

American It is hardly surprising if the young contralto seemed a little awkward in her acting.

Sun His playing revealed little imagination or poetic spirit.

Globe His finger work often lacked decision.

Globe (See above)

"MUSIC—AN EXPRESSION OF THE TIMES"

By MAYO WADLER

Why do concert artists persist in performing again and again the same hackneyed compositions, generations old, and so monotonously familiar to the concert goer? Why have they neglected the modern trend in musical expression?

If music is to be a vital factor in the life of society, as it should be, it must be an expression of the times in which we live. Why feed the public with a musical expression of an age we have outlived? Haydn's music can no more supply our present day musical needs than Fra Angelico's naive angel paintings can suffice for our needs in another artistic medium.

The music of the past is an expression of the past. The conditions and influences to which it owes its birth having changed, it no longer represents the vital force it once did. The composer, a supersensitive artist, reflects in his creations the spirit of his times. By temperament more sensitive to his environment than any other class of individuals, the artist expresses through his medium the age he represents, unconsciously perhaps, but often more truthfully than does the historian. Some strike broader, deeper, more universal currents in the world of emotional feeling, and their creations consequently live long after them. Of such stuff are the great genius of Bach, Beethoven and Shakespeare,

medium to keep from the people the music of its generation. Must the composer despair of hearing his compositions performed during his lifetime? Must the first presentation of his work come decades after its original stimulus? How degrading it must be for the modern composer to plead at the door of a concert artist for a chance to be heard. How utterly absurd for the concert artist, a musical pigmy in comparison, to pass judgment upon his musical superior, the composer. Music is composed, not for its executants, but for the great mass of people. The composer has a right to demand that the artist bring his message before the public. The people have a right to demand of the artist the music of their times. When will concert artists, and violinists in particular, realize that the composer, in order to express himself freely, cannot supply the concert performer with vehicles to exploit his particular technical qualities?

MCCORMACK'S ACTIVITIES IN THE RED CROSS DRIVE

Singer Nearing His Promised Total of \$100,000—Tremendous Ovations Throughout the West

John McCormack, the Celtic-American artist-patriot, has reached the \$85,000 mark in his \$100,000 drive for the American Red Cross. He has raised this amount from eight concert appearances making the average about \$10,500 a concert. His recent flying trip through the Western States assumed an importance, as one of the California papers expressed it, "of a tour by the President of the United States."

The high water mark was reached in San Francisco, where the receipts reached the grand total of twenty-four thousand seven hundred dollars (\$24,700), which is probably a world's record.

On his trip from Chicago to the extreme West and return Mr. McCormack traveled on the private car Anaconda, placed at his disposal by John D. Ryan, president of the Anaconda Copper Mining Company, now head of the National War Council of the American Red Cross. A special exception to the order placing a ban on the hauling of private cars during war time was made in this instance at the direction of the assistant railroad director in Washington.

The first stop after leaving Chicago was in Salt Lake City, where the largest crowd ever seen in the famous Mormon Tabernacle gathered to greet, hear and cheer "The Singing Prophet of Victory," and give him the first taste of the whole hearted welcome which awaited him in the Golden West.

The scene presented in the famous Tabernacle that night was truly inspiring and it certainly inspired the singer who rose to the occasion and gave one of the greatest concerts of his life. A feature of the program was McCormack's singing of "The Lost Chord," accompanied by Prof. J. D. McClellan, on the great tabernacle organ. The receipts from this concert amounted to \$11,400.

The next stop was in Los Angeles, where the singer was met at the station by representatives of the city, State, army, navy and Red Cross, and many prominent private citizens, who escorted Mr. McCormack to the Hotel Alexandria. The Los Angeles concert was given in the Shrine Auditorium and was easily the largest ever held in the southern California capital, the receipts amounting to \$10,555. The flag draped auditorium presented a truly wonderful spectacle and McCormack was at his very best. "Outside," to quote the Los Angeles Examiner, "the jam of motor cars was so solid that street cars couldn't get within three blocks of the hall." L. E. Behymer, the well known impresario, who was the honorary manager of the concert, is authority for the statement that at least three hundred people to his knowledge traveled more than a hundred miles in order to attend the concert.

Prior to the last group of songs Mr. McCormack appeared in a new role, in which he made a decided hit. Replying to an expression of thanks made on behalf of the local chapter, and a spontaneous round of cheers from the vast audience, the singing Demosthenes said: "This Red Cross day has been a red letter day in my career, and the memory of it will remain with me as long as life itself." Concluding a brilliant extemporaneous speech, he turned around, pointed to the emblem of the great organization to which he is dedicating his God given talents, and said in a voice trembling with emotion: "Over a thousand years ago Constantine the Great saw the sign of the cross in the heavens and heard the message 'By this sign you shall conquer.' I say to you tonight, By this sign we, too, must and will conquer."

In San Francisco a great banquet at the St. Francis Hotel was given in McCormack's honor. The Archbishop of San Francisco acted as toastmaster; the Protestant Mayor of the city was the principal speaker, and at the guest's table sat representatives of the State government, the army and navy, the American Red Cross, the Liberty Loan Committee, the War Saving Stamps Committee, the Young Men's Christian Association, the Young Men's Hebrew Association and the Knights of Columbus. Here Mr. McCormack added emphatically to his reputation as an orator. He was the last speaker of the evening and he virtually swept the great gathering of five hundred men and women "off their feet" with what one of the local papers described as "A lucid, witty and intensely patriotic speech."

More than a musical event was the great concert in the Civic Auditorium, the next evening, it was a patriotic mass meeting convoked by a great artist in a great cause, and great likewise was the response. The gross receipts, every cent turned over to the Red Cross, amounted to \$24,700.

The singer was given a tremendous ovation when he stepped on the platform erected in front of the municipal

organ. He was visibly affected by the warmth of the welcome and it was some minutes before he was able to start his program. He gave a great concert. "The best he has ever given in San Francisco," seemed to be the unanimous verdict. The afternoon papers of that day announced in bold type that "Our Boys Over There" were getting ready for their first real fight and when the singer concluded his program with "God Be With Our Boys Tonight, Wherever They May Be," every mother who wears a service flag, every father who has seen the younger generation button on a uniform, every sister, every sweetheart in that vast throng frankly "welled over" then arose and cheered for several minutes.

"There's only one person in the world who alone has been able to jam that big auditorium of ours, his name is John McCormack," was the comment of Walter Anthony in the Chronicle, "and the memory of his singing will be doubly precious for us hereafter. It was a free gift, nobly given with the modesty of a great and a ripened art, and in the cause of a splendid benefaction. One can almost covet the blessing that is his for the magnificence of the gift."

Denver was the next city to be visited. Every seat in the spacious Auditorium was sold out several days in advance (sold out in less than six hours after the sale opened) and it was with great regret that Mr. McCormack found he could not stay over and give a second concert. The Denver concert went "over the top" with \$10,657. It was perhaps the most enthusiastic audience of the tour. Let the Denver Post tell the story: "As a man the thousands of Denver patriots assembled at the Auditorium, twice arose in spontaneous inarticulate tribute to the magnificent singer-patriot who was offering his God given talents to his adopted country. Particularly impressive were his efforts at a time when thousands of human beings were being crushed in the onslaught on the western front. The audience felt this and the singer must have felt it too, for John McCormack never sang as he sang last night. John McCormack can stand scrutiny as an artist, he can measure up to the standards of a patriot."

Among the unusual features of this unusual tour were the auctioning in some of the cities of several autographed McCormack records. To Denver goes the honor of the largest amount bid for a single record. John Shaffer, owner of the Denver Post and the Chicago Evening Post, paid the sum of \$1,000 for "The Star Spangled Banner."

The singer, or his managers, did not handle one dollar of the receipts anywhere. The trip from Chicago to the Coast and return cost Mr. McCormack over \$2,000 in railroad fares alone, while his management paid out more than \$1,600 for incidental expenses. Edwin Schneider, Mr. McCormack's capable accompanist, "did his bit" by waving all salary considerations.

Méro's Superlative Tributes

Superlatives continue to fall to the lot of Yolanda Méro in the way of praise from the critics. The Worcester (Mass.) Evening Gazette of March 27, 1918, speaks of her "complete mastery, which has placed her among the leading pianists of today." The Daily Telegram, of the same city, headlines as follows: "Mme. Méro's Brilliant Technic, Her Wonderful Shading and Magnificent Tonal Effects Place Her Without Peer in the Art of Pianoforte Playing." The Telegram chronicles furthermore that "more than 1,500 persons thrilled to Mme. Méro's unusual display of genius. Mme. Méro is without doubt one of the foremost pianists of the day. . . . Brilliant technic, wonderful shading and magnificent tonal effects, marvelous agility of fingering, and individuality of interpretation."

Mme. Barrientos to Sing in Porto Rico

Maria Barrientos, coloratura soprano of the Metropolitan Opera Company, will not return to Spain this summer, as she had intended doing. Because of insistent demands from Porto Rico, she will leave for that island on May 1.



Photo by Garo.

MAYO WADLER,
Violinist.

although in present day productions their works usually undergo a change that they may be brought into the focus, as it were, of our emotional responsiveness. And so we render Beethoven today with orchestras augmented to twice the original size, while Shakespeare competes, in modern presentations of the "Immortal Bard," with Reinhardt and Fortuny, for the artistic honors.

The spirit of modern times is reflected in the music of scores of composers in every musical center throughout the world. Despite the difficulties of the situation the orchestral societies present more willingly the works of living composers than do the concert artists. The day of the virtuoso is past. We have outlived the era of the technical acrobat. Technical mastery is no more the thing to marvel at, no more the exception; today it is the rule. It is expected as a matter of course that every concert artist have command of his or her medium of expression. The educated music public is beginning to tire of mere gymnastic feats of technic. They are bored by music composed primarily to exploit the technical ability of the executant. When seeking relief from the dull unstimulating monotony of the usual concert programs, repeated season after season, does the artist turn to the great wealth of modern compositions that are awaiting his approval? No, he most probably resurrects an ancient composition, doctors it up, "sweeten to the taste," and serves for public consumption.

Often I have asked my colleagues the cause of their disregard of modern music, and they would invariably reply: "The moderns haven't written anything of real musical value." Their attitude betrays deep rooted prejudice toward anything new and untried and a narrow, blind worship of anything traditional. They are so unprogressive in spirit that they would rather tread the beaten path of past generations of concert virtuosi than attempt to explore a new one. Frankly, I doubt whether the generality of violinists are able to recognize and appreciate genuine musical value in new forms. However that may be, I seriously question their right to act as censor of what the public shall hear. They are taking advantage of their position as the composer's

AMPARITO FARRAR



"Miss Farrar's voice is a beautiful clear soprano that seems to 'sing itself'"

—New York Times.

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Dudley Buck's Operatic Triumphs

The thoroughness of Dudley Buck's method of instruction and the fact that he has appeared upon the operatic stage with a large measure of success, has placed him in a position to teach with unusual effectiveness all branches of the vocal art. In his career as an operatic singer, Mr. Buck scored probably his greatest success as Tannhäuser. According to the London Times, "Mr. Buck, who appeared as Tannhäuser, both sang and acted well, and was frequently applauded," and in the opinion of the London Standard, "The part of Tannhäuser was entrusted to Dudley Buck, and we congratulate this artist on his performance of this very difficult role. He was intensely dramatic and his singing of the pilgrimage to Rome was very convincing." Of his Canio, the Daily News said: "Mr. Buck's Canio was superb throughout. Both in his acting and vo-



DUDLEY BUCK,
Tenor.

calization, Mr. Buck was all that could be desired." In "Faust" he likewise achieved marked success—in the words of the London Standard, he "was a most admirable Faust. He sang the music allotted to his part with rich tone and artistic fervor, and evoked enthusiastic applause by his expressive rendering of the 'Salve dimora.'" The Dublin Irish Times spoke of "his fine voice and artistic singing" which "were heard to great advantage" as Manrico in "Trovatore," and according to the Manchester Courier, "A better Don Caesar (in 'Maritana') than Mr. Buck we have never seen in Manchester. In the opinion of the Dublin Freeman's Journal, "in the lovely 'Il mio tesoro,' Mr. Buck was heard with uncommonly good effect. It is a song that has proved a stumbling block to many a tenor, and what we say will be taken as conveying no mean praise." This was of his appearance in "Don Giovanni." Another role in which he achieved marked success was that of Turiddu in "Cavalleria Rusticana," of which the Liverpool Echo said: "Mr. Buck was the Turiddu, and in this character let himself go. He sang with passionate earnestness, and the impersonation left little, if anything, to be desired. His fine voice had full scope afforded it, and he made the most of it."

Gratitude for Criticos

"You are the first to whom I have written since my debut last evening, now that it is over, and I can breathe a bit, I owe to you, my dear master, the success that I have had and I send it to you. If the papers do not state who my teacher is, it is because they do not wish to do so. I have proclaimed it from the rooftops. I am constantly congratulated on the grand vocal line that I have, which, it is said, is seldom heard nowadays. Both my associates and strangers have told me this. Not accustomed to hearing a deep voice like mine, they are astonished and call me a 'tenor.'" So wrote the lamented Jeanne Gerville Reache to her teacher, Jean Criticos. This is an example of gratitude which is most interesting and worthy of emulation. There is, too, a feeling of good comradeship between the teacher and the pupil, revealed which cannot fail to delight. In another letter which Mr. Criticos has among his cherished possessions, Mme. Gerville Reache says: "Thanks, thanks a thousand times for the great success that your admirable advice has helped me to obtain! You would have been very happy and very proud if you had been able to be present at that performance where the public recalled me twelve times after the first act. The entire press was admirable and up to the present time, in spite of the debuts of three stars—Garden, Labiaux and Tetrassini—I still hold the flag, notwithstanding that my health was not of the best and it was necessary to hold many rehearsals for the piece. . . . I received a real ovation. I must say, indeed, that I was a little bit embarrassed on account of my fellow artists, for I was called

back no less than a dozen times; but I must tell you, my very dear master, of all these successes. You have a right to know."

Another Richard Hageman Party

Richard Hageman, the splendid conductor, accompanist, and operatic and song coach, gave the last of a series of parties at his home on Tuesday evening, April 2, which have been one of the social features of the New York musical world this winter. Mr. Hageman provided a unique entertainment in the form of the Donald Thompson moving pictures which were taken in Russia at the outbreak of the Russian revolution and at the Russian front. Mr. Thompson could not be present, but Mrs. Florence Harper, who was prominent in Red Cross work in the unhappy country and who did considerable work with Mr. Thompson, graciously explained many of the pictures as the films ran by. Especially interesting were the pictures of the famous women's Battalion of Death, the leaders of which Mrs. Harper was intimately associated with. She has written a book on "Runaway Russia" which will soon be issued. The Russian pictures were followed by others showing some of the miracles performed in the French war hospitals. The films, though often gruesome in character, were intensely interesting and held the guests enthralled. Very appropriate to furnish a pleasant relief afterward was the capital piano playing of Beryl Rubinstein, which was thoroughly appreciated by the large number of musicians present. The company included Mabel Garrison, Anna Case, Sophie Braslau, Anna Fitziu, Dagmar Rybner, Amparito Farrar, Eva Didur, Helen Kanders, Mina Elman, Marie Tiffany, Florence Seligman, Emilie Frances Bauer, Grace Jones, Marion Bauer, Mrs. Macbeth and Florence Macbeth, Antonia Sawyer, Arthur Chapin, Blanche Consolvo, Mme. Raymonde Delaunois, Mar-



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Original Dances in Greenwich Village

On Sunday evening, April 7, the Greenwich Village Theatre presented Michio Itow, Tulle Lindahl and Toshi Komori in a program of dances and pantomimes. The unique, original and interesting dancing and pantomimic work of all three of these artists is not new to New York, but Sunday evening's audience evidently enjoyed it as much as its predecessors always have.

Special interest centered in the music of Koscak Yamada, the Japanese composer who was recently the object of an extensive MUSICAL COURIER article. Mr. Yamada shared in the program as composer, arranger, vocalist and pianist, proving himself an artist in all four capacities. There will be more opportunity to judge of him as a composer later on, when larger works of his are presented in concert, but it was evident that, in arranging traditional Japanese

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melodies he had worked with taste and discretion in handling modern musical technic and adapting it to ancient material. The one number which he sang, "Fukagawa," a popular Japanese dance, performed by Toshi Komori, was one of the most interesting features of the evening; and he was thoroughly competent at the piano. These same artists will present different programs at the Greenwich Village Theatre on Sunday evenings, April 14 and 21.

A Paderewski Testimonial

In recognition of his work for Poland a testimonial was planned for Ignatz Paderewski at Carnegie Hall, to take place Wednesday evening, April 10, with Dr. John H. Finley as presiding officer. Robert M. Johnson was scheduled to read an original poem, "Paderewski the Patriot," and the pianist himself was down for a speech on the wrongs of Poland. "The purpose of the meeting," says an advance notice, "is to promote a better understanding of the nationalistic movement as it applies to the Polish people." At the close of the program, a rare print, showing the crowning of the first King of Poland, was to be presented to the great artist as a "token of the love and esteem of his legion of friends in this country who desire to honor him as a man and a patriot." All proceeds from the sale of boxes and tickets have been promised to the Polish Relief Fund. The committee (James M. Beck, chairman) issued a notice calling attention to the fact that 50,000 Poles in this country have either volunteered or responded to the draft, and are in the service of the American army.

1918-1919 Activities of Winton & Livingston

Winton & Livingston, Inc., the energetic New York concert managers, have about completed their list of artists and outlines of activities for the season 1918-1919. The new additions to their present list represent many well known artists for whom there is a wide demand in the recital and concert field. Among these are George Baklanoff, baritone, Chicago Opera Company; Alma Peterson, soprano, Chicago Opera Company; John Powell, pianist-composer; Sascha Jacobsen, violinist; Dr. Fery Lulek, baritone, Cincinnati Conservatory of Music; Amparito Farrar, soprano; the Tollefson Trio; Oscar Seagle, baritone (Eastern States only), and the Columbia Stellar Quartet, which comprises Charles Harrison, first tenor; Reed Miller, second tenor; Andrea Sarto, baritone, and Frank Croxton, basso.

Daughters of Ohio to Meet at Waldorf-Astoria

The Daughters of Ohio, Mrs. John Harden Dorn, president, met at the Waldorf-Astoria, New York, Monday afternoon, April 8, at three o'clock. Mrs. E. W. Kingsland was the chairman of the day, and the invited guests of honor, Gov. Charles S. Whitman, Helen Whitman Ritchie, president Professional Woman's League; Mrs. Noble McConnell, president Mozart Society, and Florence Guernsey, president Eclectic Club. The program scheduled was by Capt. Helen Bastedo, of Motor Corps of America; Mrs. Owen Kildare; Amelia Bingham; R. H. Lee, secretary New York Tribune; Carl Hahn, leader of the Mozart Society Choral, in a cello solo, and Grant Mitchell, of the "Tailor Made Man" Company.

Sorrentino on Tour

Umberto Sorrentino, the tenor, is meeting with unbroken success on his Southern tour. Recently he delighted audiences in Memphis and New Orleans. The present is his sixth Southern tour, and the Memphis appearance was his forty-first concert this season.

The Paris Opéra will probably do Granados' "Goyescas" next season.

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MOZART CLARINET CONCERTO BOSTON SYMPHONY NOVELTY

Third Heifetz Recital Another Sensation—The "St. Matthew Passion" Repeated—Gabriliowitsch in Only Recital of Season—Handel and Haydn Sings Gounod's "Redemption"—News of the Artists]

Boston, Mass., April 7, 1918.

An interesting novelty was performed Friday afternoon and Saturday evening, March 29 and March 30, at the symphony concerts; this was Mozart's concerto in A major for clarinet. Only once in the history of the orchestra had a clarinetist appeared as soloist—Mr. Strasser, in 1884. Mozart's piece was played by Albert Sand, an important member of the justly famous woodwind section of the Boston Symphony Orchestra, and of whom a prominent critic once wrote: "Beyond question, he is the foremost virtuoso of his instrument today in America, if not also in Europe." Concertos or other pieces with orchestral accompaniment for woodwind instruments are comparatively few and deficient in musical or technical interest beside the mass of violin and violoncello literature. Nevertheless, the concerto chosen by Mr. Sand was pleasingly sonorous and provided him with ample opportunity to demonstrate that adequate skill and musical sensibility which symphony audiences always recognize in his execution of solo passages in symphonic music. Mr. Sand was heartily applauded by both orchestra and audience. The other items of the program were Schumann's warmly romantic and charmingly melodious symphony of the spring, in B flat major; Cherubini's stirringly dramatic and stately overture to his Moorish opera, "Les Abencerages," to which Mr. Schmidt gave a fittingly spirited reading, and the ballet suite of delightful dances (arranged by Hermann Kretschmar) that Dr. Muck assembled last year from Rameau's "heroic pastoral," "Acanthe et Cephise," and "Ballet bouffon," "Platée," a musette; a Rigaudon (repeated), two minuets and a gavotte.

Mr. Schmidt deserves praise for the efficient manner in which he has taken the place of his distinguished predecessor. He was cordially welcomed and called on the orchestra to share the applause.

Jascha Heifetz Thrills Crowd in Final Recital

The profound impression made by Jascha Heifetz at the two recitals which he has given in Boston since January was deepened by his last recital of the season, Sunday afternoon, March 31, in Symphony Hall, when he was heard in the following program: Prelude, Sicilienne, gavotte and gigue, Joseph Achron; concerto in A major, Mozart; Romance in G major, Beethoven; menuet, Porpora-Kreisler; melodie, Tschaiakowsky; scherzo-tarantelle, Wieniawski, and "I Palpiti," Paganini.

The suite "En Style Ancien," by Joseph Achron, another one of the violin pupils of Auer, has reproduced successfully the charming simplicity that characterizes most eighteenth century music. It was vigorously applauded. Heifetz's extraordinary musicianship was more convincing in his performance of the exquisite concerto by Mozart than in his brilliant playing of the displayful numbers from Wieniawski and Paganini. His intelligence and poise with music, his faultless intonation and overwhelming technique have stirred local connoisseurs to unbridled admiration. It is reported that some of the most exacting critics in the violin section of the Boston Symphony Orchestra have called Heifetz's playing miraculous. After hearing him

here in January one of the most brilliant violinists of the orchestra remarked that he felt like going out and smashing his fiddle and taking up day labor, so utterly hopeless did his years of work seem after hearing this boy. That the public has recognized Heifetz's artistic crystallization is evident from the capacity audiences that have greeted his every appearance. There seems to be no question of his superiority over all other violinists.

Bach's "St. Matthew Passion" Repeated

The splendid performance of Bach's Passion Music according to Matthew which was given with great success Tuesday, March 26, as told in these columns last week, was repeated by the same forces that accomplished it originally, Tuesday, April 2, in Symphony Hall. The unrivaled Boston Symphony Orchestra, trained by Stephen Townsend and perfected by Dr. Muck; the well tried solo singers, Lambert Murphy and Reinald Werrenrath, in the passages of the Evangelist and of Jesus; Florence Hinkle, in the airs for soprano; Merle Alcock, of notable voice and skill in song; Herbert Witherspoon, Arthur Meyer and John R. Peirce; the two orchestras, with Mr. de Voto as pianist and Mr. Marshall as organist, from the Boston Symphony Orchestra, and Ernst Schmidt as experienced choral conductor, with last week's extraordinary achievement as proof of skill and as incentive to greater effort—in a word, all the elements that contributed to last week's eloquent and memorable performance. As on the first occasion, the score used was that made by Dr. Muck, which approximates the original composition of Bach. The music was sung and played again without any omissions—the first part between 4 and 6 in the afternoon, the second between 8 and 10 in the evening. Few choral concerts that Boston has heard seemed to have left as profound or as favorable impression as these performances of Bach's "St. Matthew Passion." Their success may well be attributed to the industry and ability of the absent conductor and of Stephen Townsend.

Gabriliowitsch Pleases at Symphony Hall

Ossip Gabriliowitsch, the popular pianist, gave his only recital of the season in Boston, Wednesday afternoon, April 3, in Symphony Hall. He divided his program between Schumann and Chopin, playing the following pieces: Schumann's fantasia in C major, op. 17, and "Carnaval"; and Chopin's mazurka in B minor; nocturne in G major; ballade in A flat major (by request); etude in E major, op. 10, No. 3; etude in C major, op. 10, No. 7; prelude in G major; prelude in D flat major and prelude in B flat minor.

Mr. Gabriliowitsch is eminently fitted both by nature and artistic accomplishment to interpret the works of Schumann, the greatest musical romanticist, and Chopin, the most poetic composer and the "pianist's pianist." The rhapsodic fantasia and the popular "Carnaval" with its vivid impressionism were played with an approximation of orchestral variety and intensity, the pianist drawing from his instrument a full range of delicate or sonorous tone. His playing of the numbers from Chopin forcibly suggest the great de Pachmann. His finger work is perfect in its facility and clarity, he has an exquisite sense of rhythm and a highly developed appreciation of tempo in its broader aspect. His response to the beauty and poetry of music are manifested in his unerring instinct for the melodic phrase in every passage. Mr. Gabriliowitsch is the most contagiously musical pianist now appearing in this country.

Evelyn Scotney and Howard White in Another Success

The final concert of the season at Tremont Temple was given Wednesday evening, April 3, by Evelyn Scotney, the great Australian coloratura soprano, and Howard White, the well liked bass-baritone, assisted by Giovanni Zerga, tenor. Accompanists were Jean Gilbert, flutist, and H. Seiler, pianist. The program was as follows: Aria, "Charmant Oiseau," from "Pearl of Brazil," with flute, David; "April Rain," Crist; "A Window Bird Sat Mourning for Her Love," Treharne; "Morenita," Buzzi-Peccia; "Phyllis Has Such Charming Graces," "Cherry Ripe," Old English; "Annie Laurie," "Charlie Is My Darling," Scottish; duet from "Carmen," Bizet (Mme. Scotney and Mr. Zerga)—Mme. Scotney; aria, "O tu, Palermo," from "Sicilian Vespers," Verdi; "The Danza," Chadwick; "A Rose Jar," Woodman; "I Don't Care," Carpenter; "Scotland Speaks" (first time anywhere), Howard White; "Leenie Lindsay," arranged by Kreisler; "Swing Low, Sweet Chariot," arranged by Rogers; "Roadways," Denmore; "Reading from Rhymes of a Red Cross Man," Service; "Young Fellow, My Lad," "The Ballad of Soulful Sam," trio from "Faust" (prison scene), Gounod (Mme. Scotney, Messrs. Zerga and White)—Mr. White; air from "Pagliacci," "Vesti la giubba," Leoncavallo; "Thou'rt Like Unto a Lovely Flower," Smith; "Mother Machree" (Ball)—Mr. Zerga.

Since the days of the old Boston Opera Company, Mme. Scotney and Mr. White have been exceedingly popular in this city. Their art has won them a secure position in the American concert field, and their annual tours of Australia have become important musical events of that continent. Mme. Scotney's charming stage presence and beautiful voice, particularly its upper register, have brought delight to thousands of people. Her singing of the exquisite, though difficult, air from "The Pearl of Brazil" and of the lighter songs on her program, at this concert, won her very enthusiastic applause, to which she responded with some of those songs that have endeared her to numerous local admirers.

Mr. White is also a great favorite with Boston audiences, and deservedly so, since there are few singers who impart the emotional significance of what they sing so intelli-

gently, or with so much enthusiasm. His rich sonorous voice, finished phrasing and excellent diction excited the admiration of the audience, and he, too, was forced to add to his program. Mr. Zerga, a tenor of long experience, sang with spirit, particularly in the duet from "Carmen."

Laura Littlefield's Engagements

Laura Littlefield, the well known soprano, has achieved a prominent position as soloist in musical New England. Mrs. Littlefield, whose voice and skill won her a success at her Boston recital and as soloist with the Boston Symphony Orchestra, is completing her busiest season. The following are some of Mrs. Littlefield's important engagements for April: April 11, soloist in performance of Stevenson's "Omnipotence" by the male chorus of the Amphion Club, of Melrose, Mass.; the singer will also be heard in an aria from "Tosca" and a group of songs. Friday afternoon, April 19, she will sing at the one hundredth anniversary of the erection of the building occupied by the Women's City Club. Mrs. Littlefield will appear in costume and will sing songs of that period with harpsichord accompaniment. Sunday evening, April 28, in Symphony Hall, Mrs. Littlefield will be the soprano soloist in the performance of "Elijah" by the People's Choral Union.

Bertha Barnes Presents American Program

Bertha Barnes, mezzo-contralto, presented an entire program of American composers Thursday evening, April 4, in the spacious auditorium of the Boston City Club. Miss Barnes was assisted by Hazel Clarke, violinist; Richard Platt, pianist; Harold Tripp, tenor, and Wells Weston, accompanist. Patriotism prevailed in the crowded hall, and many of the members pronounced it to be one of the very best concerts of the season. The artists were warmly applauded and lengthened their program. The "Pickaniny Sleep Song," by Lily Strickland, sung as an encore by Miss Barnes, was very well liked.

Irma Seydel Plays at Easter Service

Irma Seydel, the talented young violinist who recently scored a triumph as soloist with the Boston Symphony Orchestra, played at the Easter service of the First Universalist Church of Gloucester, Sunday, March 31. She was heard in the slow movements from Saint-Saëns' concerto in B minor, Brahms' concerto for violin, and Vieuxtemps' concerto in D minor. The soprano soloist of the quartet was taken ill and Miss Seydel demonstrated her versatility and musicianship by taking her place.

Handel and Haydn Society Sings "The Redemption"

For its final concert of the season the Handel and Haydn Society gave a spirited performance of Gounod's oratorio, "The Redemption," Sunday evening, March 31, in Symphony Hall. Emil Mollenhauer conducted the large and well trained chorus of the society with his customary musicianship and authority. The solo singers were Mme. Hudson-Alexander, soprano; Edith B. Whitcomb, soprano; Minerva Komenarski, alto; Lambert Murphy, tenor; Earle Cartwright, baritone, and Frederick Martin, bass. They sang with skill and with emotional understanding of the text. The Boston Festival Orchestra played and the proceeds of the concert fell to the war work of the Young Men's Christian Association.

A more appropriate oratorio for Easter could hardly be found than this stirring work of Gounod, wherein he narrated tonally the creation and the fall of man, the death, resurrection and ascension of Jesus, and the Pentecost and spread of Christianity by the Apostles. The well liked delightful harmonies of the chorals, the majestic power of the chorus, "Unfold, ye portals everlasting," and the exquisite beauty of "Lovely appear," replete with religious sentiment and musical charm, made a strong appeal to the large audience, and the principals were recalled several times.

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AUSTRALIA AS A CONCERT FIELD

By Howard White

To the concert artist accustomed to American ways Australia presents many interesting and peculiar characteristics. Perhaps the most noticeable of these is the unwillingness of the music loving public of one city to accept the verdict of any other city as to an artist's capability. Although the country is intensely British, there seems to be a liberal admixture of Missouri blood—they must all be shown for themselves. As a striking example of this let me cite the experience of my wife, Mme. Evelyn Scotney, and myself during our first Australian tour, in 1916. Opening in Melbourne to an audience of about seven hundred, we made such a favorable impression and received such appreciation from the press that our season was extended again and again, and we gave eleven consecutive joint recitals to steadily increasing audiences, finishing with capacity houses. We then journeyed to Adelaide, a much smaller city about five hundred miles away, advertised our Melbourne success and confidently expected a good opening house. What was our surprise and disappointment when we found only a handful of people—the few hardy, pioneer spirits who had appointed themselves an advance

guard to inspect new attractions. Fortunately, they deemed us worthy of their approval, and started the only kind of advertising that seems to count in Australia—the word of mouth—and our audiences began to grow immediately. We had similar experiences in Brisbane and Sydney, but were glad to find on our second visit, the following year, that we had retained our old friends and that their "boosting" had brought many new ones.

Offsetting this trait of extreme cautiousness, however, is the heart-warming one of extreme loyalty on the part of the public to artists they have once taken to their hearts. For instance, although our two Melbourne seasons during our last tour totaled fourteen concerts, many of our auditors attended them all. Of course this fact, coupled with the voracity of the Australian public for

to all sorts of social affairs—in short, the wall of reserve so often felt between artist and audience seems to vanish at once before their warm, friendly greeting. In a word, although there are many attendant discomforts, such as unheated theatres, concert halls and trains, frequent strikes that make travel difficult and interfere seriously with booking, Australia is a most satisfying field for the concert artist, and one to which he will always hope to return.

AMATO WINS COLUMBUS

Singer Goes from Sick Bed to Concert Hall Rather Than Disappoint Audience

Columbus, Ohio, April 3, 1918.

Pasquale Amato certainly has shown again that he deserved the title "The most dependable artist" when he got out of a sick bed to fill his engagement to sing for the Women's Music Club on Tuesday evening, March 26. And he was a very, very sick man, too, as was apparent to every one in Memorial Hall when he stepped out on the stage. As the evening wore on he was more himself, and the last half of the program was more like Amato as we have known him.

The prologue from "Pagliacci" and an aria from "The Barber of Seville" were the only operatic numbers programmed. Besides these, Mr. Amato gave two groups of songs and with Nina Morgana, his assisting artist, sang the duet, "Gondoliera," of Henschel.

Miss Morgana was very welcome in her two operatic arias and a group of modern songs. A pleasing personality, a gracious manner, and a sweet, clear voice won favor instantly.

Concert for Le Cercle Française

On Saturday evening, April 3, in the Hotel Deshler ballroom, a trio of French musicians gave a delightful evening of song, under the auspices of Le Cercle Française. The first part of the program was made up of folksongs, especially songs of Brittany, given by Monsieur Larrien, Mme. Lacomte and Mme. Ariel. As Paysan and Paysanne (male and female peasants), Mmes. Lacomte and Ariel, in characteristic costumes, sang interesting French songs in part second. E. C. B.

Matzenauer Sings for Various Patriotic Causes

Margaret Matzenauer, of the Metropolitan Opera Company, is giving the entire proceeds of her New York and Boston recitals to war benefits. The Educational Fund of the National War Savings Committee was the beneficiary of her New York recital and the American Fund for French Wounded of her Boston concert. Mme. Matzenauer recently aroused the greatest enthusiasm by her singing of the "Marseillaise" and "The Star Spangled Banner" at a banquet of the Women's Overseas Hospitals at the Hotel Biltmore. Incidentally, it has just been learned that little Adrienne, the four-year-old daughter of Mme. Matzenauer is busily engaged in teaching her mother the second verse of "The Star Spangled Banner" for this ardent little American says it is not enough to sing only one verse.



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encores (almost always doubling the program), makes a huge repertoire necessary, but, fortunately, we could supply that without difficulty, especially as the works of American composers are little known but much admired there.

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Christine Langenhan, the soprano, has a brilliant voice, especially in its upper reaches, and her tone production is very pleasing.—*The Baltimore News*, signed W. W. Brown.

Christine Langenhan, who won recently a great deal of praise in recital work, sang the soprano part. She possesses a warm and big dramatic voice.—*The Evening Sun*, signed J. O. Lambdin.

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CHICAGO SYMPHONY IN JOYOUS MOOD PLAYS A "HIGH LIGHT" PROGRAM

Leginska, Soloist, Scores With Fourth Rubinstein Concerto—Ysaye Recital Cancelled—A New Cantata Sung, "Omar Khayyam" by Houseley—Cora Anderson, Pianist, to Make Debut—Charles L. Wagner on a Visit—Items About Artists, Studios and Schools

Chicago, Ill., April 6, 1918.

One of the most interesting programs of the present season of the Chicago Symphony Orchestra was that presented on Friday afternoon and Saturday evening of this week. Ethel Leginska, as soloist, added much to the interest and enjoyment of the concert. Not unknown here, Miss Leginska achieved new laurels on this occasion, scoring a definite success through her excellent playing and interesting personality. In her hands the Rubinstein fourth concerto was given a virile and brilliant reading. Certainly, such remarkable piano playing as accomplished by this gifted artist sets her in a place by herself.

Conductor Stock had arranged a bright and joyous program for the week. Opening with the Mozart overture to "The Impresario," following with the Schumann D minor symphony, De Lamar's "Fable of the Hapless Folk Tune," and closing with Alfvén's Swedish rhapsody, "Midsummer Wake," and with the orchestra in fine fettle and especially joyous mood, the concert was one of the high lights of the season.

Galli-Curci Sings at the Auditorium

Mme. Galli-Curci gave her first Chicago recital since the close of the opera season here last Sunday afternoon at the Auditorium.

Society of Musical Friends Presents Last Concert

Last Sunday afternoon's concert at Lyon & Healy Hall brought to a close the Young American Artists series of concerts given on Sunday afternoons under the auspices of the Society of Musical Friends, of which Walter Spry is the founder. Norma Altermatt, violinist, and Margaret Farr, pianist, were the recitalists. Miss Altermatt gave an excellent account of herself in the Saint-Saëns "Havannaise," disclosing conscientious training besides considerable talent for the violin. In the Chopin C minor nocturne, the Glazounoff D major gavotte, Balikerew's "The Lark," and John Alden Carpenter's "Polonaise Americaine," Miss Farr was equally excellent. She is a pianist of attainments, one who has been under the careful guidance of Walter Spry, whose fine work was reflected in everything Miss Farr played.

Butler Brothers' Choral Society Sings "Rubaiyat"

The first concert of Butler Brothers' Choral Society, George L. Tenney, director, was devoted to the new cantata, "Omar Khayyam," by Henry Houseley. On Wednesday evening, Orchestra Hall held a large audience, which

was most enthusiastic. The chorus had the assistance of members of the Chicago Symphony Orchestra, a pianist, an organist, and several soloists. Under Conductor Tenney's direction the chorus gave an excellent account of itself, singing the music with enthusiasm, good tone, assurance and precision. Mr. Tenney has his forces well in hand, and the fine results he has obtained with the raw material of his chorus—which is made up of employees of Butler Brothers—reflect much credit upon him, and show him a conductor who knows how to drill a chorus and one who knows his material. Upon short notice John Rankl, the young Chicago baritone, substituted. This is not written as an apology, for Mr. Rankl needs no apology, his singing is always up to his high standard and he has proved himself one of the most dependable artists in Chicago. He used his baritone voice intelligently, disclosing excellent musicianship and earnestness, and altogether his music was most effectively set forth.

Ysaye Recital Canceled

The recital which Eugen Ysaye was to have given at Cohan's Grand Opera House, under the direction of F. Wight Neumann, Sunday afternoon, was canceled. This was the second recital scheduled to be given by this violinist this season to be called off.

Cora Anderson to Make Chicago Debut

Cora Anderson, pianist, will make her Chicago debut in recital at the Cort Theatre, Sunday afternoon, April 21, at 3.30, under the direction of F. Wight Neumann. Miss Anderson will be heard in a Chopin-Liszt program.

Guiomar Novaes in Benefit

Guiomar Novaes, the young and gifted Brazilian pianist, who created such a remarkable impression here upon her first Chicago appearance earlier this season, was the main feature of the benefit concert given at Mandel Hall, Wednesday evening. The concert was under the auspices of the University of Chicago, for the benefit of its trade school.

Sibyl Sammis MacDermid with Edison Orchestra

As soloist with the Edison Symphony Orchestra Thursday evening at Orchestra Hall, Sibyl Sammis MacDermid, the excellent Chicago soprano, won distinct success. In superb voice, Mrs. MacDermid gave an admirable rendition of the cavatine from Gounod's "Queen of Sheba," which so charmed her listeners that they insisted for more. She most graciously added Mrs. H. H. A. Beach's "The Year at the Spring," which has seldom been more exquisitely or more effectively sung than on this occasion. Easily, Mrs. MacDermid is one of Chicago's best sopranos, and she seldom fails to charm her listeners with her beautiful singing and lovely personality. The orchestra, under Morgan Eastman, was not up to its usual good standard. They played well the "Entrance March of the Bojars," by Halvorsen, numbers by Allen and Eilenberg, but there were many rough spots in the introduction and prayer from Wagner's "Rienzi" and Offenbach's overture, "Orphée aux Enfers."

Young Recitalists Heard in Concert

The program for Thursday night's recital in Glenn Dillard Gunn's Young American Artists' Series was furnished by Mildred Waugh, pianist, and Frank Johnson, basso. Mr.

Johnson replaced Blanche Snider, who was ill, but who probably will be heard later in the series.

Viola Cole Presents Young Student

Another young student from the Viola Cole studios, Viola Cohen, presented a program Thursday evening in Central Music Hall. Miss Cohen is only six years old and has received all her training under the excellent tutelage of Miss Cole.

Gustaf Holmquist a Busy Artist

Gustaf Holmquist is greatly in demand as a concert soloist as well as an instructor. April 17 he will sing Haydn's oratorio "The Creation" with the Swedish Choral Club, at Orchestra Hall. Two days later he will take part in Mendelssohn's "Elijah" at the Lewis Institute, Chicago, and May 15 in an interpretation of that work at La Porte, Ind.

Bush Conservatory Happenings

Sunday evening, March 31, the choir of the First Methodist Church of LaGrange, Ill., of which Wilhelm Nordin, of the faculty of Bush Conservatory, is director, rendered Maunders' cantata "Olivet to Calvary." The soloists were Lillian Wright, also of the Bush Conservatory faculty, and M. J. McReynolds.

Wednesday afternoon, April 3, at 3 p. m., students of the School of Expression of Bush Conservatory, under the direction of Mae Julia Riley, had a studio recital in The Lyceum.

Saturday evening, April 6, pupils of the dancing and expression departments gave a program at the Eli Bates House.

Notes from the Stults Studio

Among the numerous professionals now pursuing their work under the direction of Walter Allen Stults, none is better known than the English contralto, Gilderoy Scott. Having just recovered from the effects of a severe operation, Mme. Scott is resuming her temporarily retarded activities and will be heard in recital April 16 before the Euterpean Society of Freeport, Ill.

Monica Graham Stults has been much in demand this season. She has just returned from Battle Creek, Mich., where she scored heavily in recital. Mr. and Mrs. Stults sang with much success last week at the Arche Club.

American Conservatory Recital

Saturday afternoon, April 6, advanced pupils selected from Arthur Olaf Anderson's composition class presented a program of original works. Theo Amsbury was represented by a movement from a string quartet, George Green by a sonata, Nellie Blythe Chase by three songs, Jessie Kent by three piano pieces, Amy Neill by a sonata for violin alone, a string quartet and a movement from a piano concerto. Richard Oliver contributed three piano pieces; Vivian Bard, a sonata romantic, and Helen Dallam, three songs.

The Knupfer Studios

Walter Knupfer announces the resumption of the series of young artists' recitals begun earlier in the season. The first recital will be given by John Wiederhorn, who will render a program of works by living composers of this city. The opening number will be the new sonata for piano and violin by Eric de Lamar, in which he will have the assistance of Ruth Breyspraak, violinist. The remainder of the program will contain three songs by Arthur Olaf Andersen, arranged for piano by Leo Sowerby; prelude, Felix Borowski; etude, Adolf Brune; minuet and "Poem de Mai," Heniot Levy; impromptu and polonaise, John Carpenter; legend, Rosseter Cole; arabesque, Arne Oldberg, and four waltzes, Edward Collins.

Pupils of the piano department gave a program Wednesday evening in the school's recital hall. Bertha Garland, Nellyrose Westerheide, Jennie Kibby, Georgie Krakauer, Evelyn Goldberg, Mary Kartman, Clare Landon, Helen Smyser, Ellen Corich, Verna Karnes, Lydia Engel, Pauline Czechowicz and Mildred Schooler took part.

Edgar Nelson's Church Choir Gives Easter Program

Edgar Nelson, who is the efficient director of the choir and organist of the First Presbyterian Church of Oak Park, arranged a special program for Easter Sunday. At the morning service Mr. Nelson played "Resurrection Morn," by Johnson, and Fletcher's "Festival Toccata." Gustaf Holmquist, the well known basso, sang the offer-

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ELLA DELLA

evening service the quartet sang Foster's "As It Began to Dawn."

Charles L. Wagner in Chicago

Among the visitors at this office this week was Charles L. Wagner, who is now arranging the tour for his big quartet for next season. Mr. Wagner is responsible for the following item of interest concerning John McCormack, who will appear next Friday for the first time in his career in Evansville, Ind. Evansville may never before have been on the musical map of America, but certainly it is now. On the first day of the sale of tickets for the McCormack concert, \$5,013 was paid for seats—this eight days in advance of the concert. Speaking about McCormack, it will be interesting to know that he probably will close his Red Cross pilgrimage in Chicago in May. Mr. Wagner is now trying to secure the large Billy Sunday tabernacle for the event. If such could be arranged and the tabernacle packed, \$25,000 would easily be the receipts of the day—a great probability with a magnet such as McCormack. Though Mr. Wagner's stay in Chicago was only one day, Saturday, he will return for the concert on Sunday afternoon, April 14, to be given by McCormack at the Auditorium.

German Society Wants to Give Half German Program

The Vereinigte Sängler, which has 300 members, would like to give a concert on April 28, a Sunday, in Orchestra Hall, with half the program in German and half in English. H. E. Vogeli, one of the managers of the hall, is of the opinion that the concert will not be permitted by the directors of the Orchestral Association. A. C. Wehrwein, president of the singing society, says he can see no harm in such a division, since the money goes to charity, but Oscar E. Sommerfield, the vice-president, is going to urge the society to call off the concert. He does not think it proper "for anybody to be singing German songs at this time."

The Harrison M. Wilds to Move

Mr. and Mrs. Harrison M. Wild, who since 1898 have resided on Ellis avenue (formerly Groveland), are moving this spring into an apartment at 673 Sheridan road.

Chicago Musical College Notes

The performance which will be given by the Chicago Musical College, April 13, in Ziegfeld Theatre, will be presented by the School of Opera, under the direction of Edoardo Sacerdote. The whole of Leoncavallo's "Pagliacci" will be interpreted and the cast will be made up of the following: Edna Kellogg, Grant Kimball, Stanley Deacon, Hector Spaulding, Hugh Stewart, H. M. Merrill and Edward Freeman.

Emmet Sheel, pupil of Gustaf Holmquist, lately directed a chorus of 100 seventh and eighth grade pupils in a patriotic costume program given by the Cook County Teachers' meeting in Fullerton Hall, Art Institute.

Marie Pruzan, artist-pupil of the college, was re-engaged last week by Cleofonte Campanini for the coming season of the Chicago Opera Association at the Auditorium.

The program that was given by the Chicago Musical College in Ziegfeld Theatre Saturday morning, April 6, was presented by students in the preparatory piano department, under the direction of Lois Caruthers. The following appeared on the program: Evelyn Volkhardt, Ruth Ferguson, Bernice Drosdowitz, Helen Silverman, Mary Evans, Pearl Ash, Leonard Shure, Gertrude Fagenholtz, Aileen York, Vivian Drosdowitz, Norman Gass,

Esther Cooperman, Myron Kinsey, Mildred Friedman, Imogene Thompson, Alice Leartate, Nellie Rosenthal, Julius Lurey, Diana Lipschutz and Lillian Levinson.

JEANNETTE COX.

Some Dan Beddoe Successes

Among the most popular artists with music lovers of the metropolis must be classed Dan Beddoe, whose beautiful tenor voice and finished art make his work thoroughly enjoyable. Recently Mr. Beddoe gave a recital at Columbia University, assisted by Ethlyn Bowman at the piano. In addition to the recitative and aria from "Cielo e Mar," from Ponchielli's "La Gioconda," and an aria by Handel, Mr. Beddoe was heard to advantage in three song groups and a cycle of five miniature ballads of W. Y. Hurlstone. His audience was delighted, recalling him again and again and making six encores necessary.

Mr. Beddoe also appeared at the naval training camp at Pelham Bay Park, N. Y., scoring that same success which invariably marks his work. The boys gave him a rousing appreciation which showed the measure of their delight. His numbers included the recitative and aria, "Sound an Alarm," of Handel; "Stainless Soldier on the Walls," by Clarence Dickinson; "One Year, 1914-1915," Harry Burleigh; "A Nipponese Sword Song," Fay Foster; "The Pipes of Gordon's Men," Hammond; "The Bitterness of Love," Dunn; "Mother, My Dear," Bryceon Treharne; "Danny Boy," Weatherly, and "Beside the Shalimar," of Protheroe. Mr. Beddoe has been doing much for the Red Cross, likewise, and appeared as soloist on one of three Lenten recital programs given at St. Andrew's M. E. Church, New York, last month. Others who appeared in

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A Melody Ballad
Russian Songs
American Songs
Encores

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the series included Louise Homer, Annie Louise David, Louise Homer, Jr., Florence Hinkle, Mary Jordan, T. Tertius Noble, Tali-Esen Morgan, Clifford Demarest, Mark Andrews, Homer N. Bartlett, Royal Dadmun, Hans Kronold, Dr. J. Christopher Marks, Bechtel Alcock and others. The series was under the direction of Mrs. Bruce S. Keator, organist of St. Andrew's Church.

Rothwell Composition Class Concert

Walter Henry Rothwell, the distinguished leader of the former St. Paul Symphony Orchestra, who has just returned after very successful appearances as guest-conductor with the Cincinnati and Detroit symphony orchestras, will offer something unique in music at the MacDowell Club, New York, on the evening of April 22. A composition class concert is not in itself new; some of the large musical institutions have classes of such size that the compositions of the advanced pupils are sufficient both in number and value to enable a whole program to be given. But this instance will probably be the first in which a private teacher of composition will present an entire program of original works by his pupils, several of whom are already known to the musical world through the publication of their works by leading houses. The program to be presented by the MacDowell Club will, however, be made up entirely of new works still in manuscript, which will receive their first public hearing. The composers represented will be Rosalie Hausmann, Ethel Glenn Hier and Mabel Wood Hill, each of whom will contribute a group of songs; songs and piano compositions by Marion Bauer, and works for voice, violin and piano by Margaret Bucklee. The artists who will present the compositions are Rosalie Miller, Mabel Beddoe, Lucy Meder and Helen McGee, vocalists; Amelia Galloway, violinist, and Cadence Meakle, pianist.

Twelfth Annual Tour of Minneapolis Orchestra

The twelfth annual spring tour of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, this season began Monday, April 8, with a three days' festival in Winnipeg. It will cover a period of eight weeks, the final, May 28 to June 4, being occupied with the North Shore Festival at Evanston, Ill. In the meantime the orchestra will travel as far south as Little Rock, Ark., and Memphis, Tenn.; east as far as Findlay, Ohio, and west to Hutchinson, Kan.

The soloists for the tour are: Idelle Patterson, soprano; Christine Schutz, contralto; Richard Czerwony, violinist; Allen McQuhae, tenor; Royal Dadmun, baritone; Cornelius van Vliet, cellist; Henry J. Williams, harpist.

Sunday, April 7, at the Minneapolis Auditorium, the Minneapolis Symphony Orchestra gave a performance of Mendelssohn's oratorio "Elijah," sung by the Philharmonic Club, under the direction of Mr. Oberhoffer.

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Sing Songs of Gladness.....Edith Chapman-Gould, New York
At Dusk.....Edith Chapman-Gould, New York
Miss Mariar.....Edith Chapman-Gould, New York
When Daddy Was a Little Boy.....Edith Chapman-Gould, New York
Kittens.....Jessie Arrington, White Plains, N. Y.
A Boy's Philosophy.....Jessie Arrington, White Plains, N. Y.

Marion Bauer

The Linnet Is Tuning Her Flute.....Mme. Matzenauer, New York
The Linnet Is Tuning Her Flute.....Florence Macbeth, New York
Orientale.....Regina Hassler-Fox, Chicago
Send Me a Dream.....Jean Knowlton, Chicago
Star Trysts.....Leila Holterhoff, New York
Youth Comes Dancing.....Fernanda Pratt, New York
Only of Thee and Me.....Leila Holterhoff, New York
Only of Thee and Me.....Regina Hassler-Fox, Chicago

Mrs. H. H. A. Beach

Ah, Love, But a Day!.....John McCormack, Minneapolis
Ah, Love, But a Day!.....Anna Case, Brooklyn
My Star.....Regina Hassler-Fox, Chicago
Spring.....Mrs. Lafayette Goodbar, Worcester, Mass.
After.....Mme. Sleeper-Ruggles, Boston

Gena Branscombe

Hail, Ye Tyme of Holie-dayes.....Louise Homer, Washington, D. C.
Dear Lad o' Mine.....Margaret Keyes, New York
Dear Lad o' Mine.....Olive Nevins, Chicago
I Bring You Heartsease.....Nellie Gardini, Toronto
Three Mystic Ships.....Penelope Davies, Elizabeth, N. J.
A Lovely Maiden Roaming.....Norman Jolliffe, New York
Krishna.....Norman Jolliffe, New York
Only to Thee.....Mrs. Lafayette Goodbar, Hanover, N. H.
The Morning Wind.....Nora Crane Hunt, Ann Arbor, Mich.

G. W. Chadwick

Allah.....Regina Hassler-Fox, Chicago
Allah.....Laura Littlefield, Boston
Allah.....Mollie Byerly Wilson, Winnipeg
The Danza.....Eleanor O. Buckley, Spokane
The Danza.....Fernanda Pratt, New York
The Maiden and the Butterfly.....Mrs. Arthur L. Brown, Corona, Cal.

Ralph Cox

Sylvia.....Leon Rice, Johnstown, N. Y.
The End of Day.....George Reimherr, Providence
April tide.....Pierre Remington, New York
If You Knew.....Claude Warford, Stroudsburg, Pa.
If You Knew.....Margaret Meyer, New York
The Vendor of Dreams.....Edith Hallett Frank, New York
The Vendor of Dreams.....Tilla Gemunder, Stroudsburg, Pa.
A Song's Echo.....Lola Gillies, New York

Mabel W. Daniels

Undaunted.....Willard Flint, Boston
Daybreak.....Regina Hassler-Fox, Chicago

Arthur Foote

Tranquillity.....Christine Miller, Decatur, Ill.
Tranquillity.....Mme. Buckhout, New York
I'm Wearing Awa'.....Clara Clemens, Boston
An Irish Folksong.....Charles W. Clark, New York
An Irish Folksong.....Laura Littlefield, Boston
A Song of Four Seasons.....Mrs. Frederic Harvey, San Francisco
Drifting.....Bertha S. Tremper, Seattle
O Swallow, Swallow, Flying South.....Marion H. Niles, Andover, Mass.

Alma Goatley

A Garden Is a Lovesome Thing.....Claude Warford, New York
A Garden Is a Lovesome Thing.....Alice Moncrieff, New York
Now That April's There.....Alice Moncrieff, New York

G. A. Grant-Schaefer

The Sea.....Marie Morrissey, New York
The Sea.....Regina Hassler-Fox, Chicago
The Eagle.....Regina Hassler-Fox, Chicago
The Eagle.....Pierre Remington, New York

Margaret Hoberg

The Chant of the Stars.....Mme. Buckhout, New York
I Sing to Thee.....Mme. Buckhout, New York
Irish Weather.....Mme. Buckhout, New York

Bruno Huhn

Invictus.....Jules Rigoni, New York
Invictus.....Ernest L. Cox, Parsons, Kan.
Invictus.....Reginald H. Collison, Cincinnati
How Many Thousand Years Ago.....Paul R. Utt, Parsons, Kan.
Eldorado.....Mrs. Arthur L. Brown, Corona, Cal.

Harold Vincent Milligan

Less Than the Cloud } (From "Five Lyrics by Sara Teasdale")
Pierrot } Elizabeth White, New York
My Creed (From song cycle, "When Life's at the Dawn")
Fern France, Rockford, Ill.

Francisco di Nogero

My Love Is a Muleteer.....Reba Cornett Emory, New York
My Love Is a Muleteer.....Regina Hassler-Fox, Chicago
My Love Is a Muleteer.....Elfrida Herz, Chicago
My Love Is a Muleteer.....Elsa Alves Hunter, Stamford, Conn.
My Love Is a Muleteer.....Marie Morrissey, New York
My Love Is a Muleteer.....Elizabeth Wood, Brooklyn

Ward Stephens

Summer-time.....Regina Hassler-Fox, Chicago
Summer-time.....Margaret Keyes, New York
Summer-time.....Florence Hinkle-Witherspoon, Scranton, Pa.
The Rose's Cup.....Hanna Brooks-Oetteking, New York
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MUSIC ON THE PACIFIC SLOPE

SCHILLER WINS SUCCESS AS
CONDUCTOR OF SAN FRANCISCO
SYMPHONY ORCHESTRA

Orchestra and Community Sing Interest Throng—
Olga Steeb Plays for Pacific Musical Society—
Good Friday Concert at Berkeley
Greek Theatre—Notes

San Francisco, Cal., April 1, 1918.

Frederick Schiller won a very distinct success for himself as conductor of the San Francisco Municipal Orchestra concert and community sing on March 28. This concert was given, as usual, in the auditorium, and there was a big crowd present. It was quite evident, too, that the crowd enjoyed itself and would have liked more in every way,—that was evident from the applause. The audience would have liked to sing more and every number on the program might well have been repeated, if time had permitted.

The program very wisely was made up of pieces the people know and like; pieces, for the most part, that we are all pretty familiar with and like to hear over and over again. At the same time the program was not of a cheap popular sort, but was varied and artistic. Especially did it hold a distinct artistic appeal, without being over the heads of the audience, in the selections played by the soloists.

These soloists were Marion Vecki, baritone, and Marie Sloss, pianist. The latter played Chaminade's concert piece for piano and orchestra and made a good showing with it. Her tone proved to be big enough to carry perfectly to every corner of the great auditorium, and her technique, fluent and marked by clarity and precision. She was forced to play an encore.

Vecki is a genuine artist and one that we will hear from sooner or later, for he possesses a voice of splendid quality and range, under excellent control, well modulated and with unusual carrying power, which is needed in an auditorium that seats 12,000 people. Even his pianissimo could be distinctly heard at the back of the hall, and his fortissimos, whether in high or low register, rang out with thrilling intensity. He sang an aria from Weber's "Euryanthe," and repeated part of it in response to insistent applause.

Finally there was a big community sing in which everybody joined lustily. It included the good old songs and the no less good new songs, and the public seemed to know them all, both old and new, thoroughly. The words were printed out in full on the program, and this always adds greatly to the success of public singing,—for most of us know the tunes, but few of us know the words. The singing was led by Victor Larsen, "Cheer Leader," who, with the aid of a megaphone and a large fund of energy, enthusiasm and humor, kept the people going when they

showed signs of lagging, and put spirit into the singing. Mr. Schiller could not do better than to employ Mr. Larsen again in the same capacity on future occasions. Irene Belle Lenoir, contralto, sang the verses of some of the songs.

Schiller is certainly making good as conductor of these municipal concerts. He has sterling musicianship but is willing to submit himself to the dictates of the public,



MARION VECKI,
Baritone.

which two qualities are not always found in combination. He is also giving his entire attention to his task, studying the taste of the public and striving to satisfy it. He is laboring under all sorts of difficulties, not the least of which is the difficulty of getting always just the music he wants. But these difficulties are, all of them, merely of a temporary nature. As time goes on, they will vanish naturally. The city supervisors, who have this matter in hand, the board consisting of J. Emmet Hayden, chairman,

Andrew J. Gallagher, Richard J. Welch, Edward J. Brandon and Fred Suhr, Jr., evidently realize the importance of this work and are doing their best to co-operate with Schiller, giving him every aid in their power to make these concerts the success they deserve to be and which the public has a right to demand.

The next concert will be on April 18 and will commemorate the earthquake and fire and the wonderful rise of the city after its almost complete destruction at that time.

Olga Steeb Plays for Pacific Musical Society

Olga Steeb was the principal attraction at the meeting of the Pacific Musical Society at the Palace Hotel, on Wednesday evening, March 27, and her success with the large and distinguished audience that gathered to hear her speaks well for the excellence of her art and the magnetism of her personality. Her program opened with the Bach-Busoni prelude and fugue in D, which she interpreted with astonishing force and splendidly marked rhythm, as well as clear and succinct phrasing, which rendered it altogether a striking performance. It was a fine opening of a fine program, and instantly won her auditors, convincing them that they were in the presence of a real master of the art of piano playing.

This was followed by a group from Mozart, Daquin, Graun and Rameau-Godowsky, offering ample scope for the display of Miss Steeb's lightness and delicacy of touch and swiftness and fluency of technique. These interpretations were delightful in their quaint simplicity and charm, and it would be difficult to imagine any more sympathetic rendering of these pieces taken from the days of long ago, or any more entire absence of affectation. They were played as they might have been played in the century in which they were written, indicating a masterly self-effacement and a brilliant imagination on the part of this gifted young artist: for there is nothing more difficult than to divest oneself of the robe of modernism, which belongs to our generation, and to imagine oneself as living in the days of the olden time.

Finally Miss Steeb thrilled her audience with her rendering of a group of pieces by Liszt and Debussy. "Le Jardin sous la Pluie" of Debussy was shaded with a wealth of tone color, the vague tints of esoteric modern France as interpreted by such poets as Verlaine and Mallarmé, that would have been out of place in the other offering on this program, and showed the players versatility and understanding as well as her sterling scholarship.

Miss Steeb's playing is altogether exquisite, and her manner on the stage so charming and so entirely individual that it deserves especial mention. She has a quietness, dignity and poise that it would be impossible to surpass, and that add greatly to the pleasure that one derives from her playing.

The assisting artist was Jose Servin, a Mexican baritone, who made upon this occasion his initial appearance in this

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city. He proved to have a good voice and style and his offerings were enjoyed. Altogether this concert was of rare excellence and there was much sincere applause.

Good Friday Concert at Berkeley Greek Theatre

The eighth annual Good Friday concert at the Greek Theatre of the University of California, Berkeley, under the direction of Paul Steindorff, was given before a very large audience under clear skies and a bright summer sun a little too hot for comfort. It was my first trip to Berkeley, and perhaps it may not be out of place to tell the tale for those who are as ignorant as I was before I launched upon this great adventure.

Berkeley and the Greek Theatre I had always heard about and read about and thought about and wished to see. But it is one thing to wish to see a place and another to go to see it, unless there is some particular circumstance to act as an attraction. The attraction on this occasion was Steindorff and his chorus, and Rossini's "Stabat Mater." But of that later, for we have not yet arrived at Berkeley and the Greek Theatre.

We were a long time arriving. First there is a long trip across the bay by ferry, which lands one at the end of a long pier, a pier about a mile long which juts out from the marshes which form the Oakland bayside. There, on the pier, a train is waiting which takes one for miles and miles through suburbs—poor looking frame houses, empty lots covered with real estate signs, etc. Then one arrives "somewhere in Berkeley," certainly not a thriving looking town at this part. There we changed cars and boarded an ordinary suburban street car, which wandered again for miles and miles through more suburban district, and we arrived again "somewhere in Berkeley." Then we followed the crowd for quite a space and arrived at the foot of a hill at the edge of a wood. And there, before us, was the back of the Greek Theatre.

I pushed in through the crowd and arrived behind the scenes, and from Mr. Steindorff and Prof. William D. Arnes, manager of the theatre, received the warm welcome that is always accorded a representative of the MUSICAL COURIER. Then I was comfortably seated in the auditorium—and woefully disappointed!

This Greek Theatre is a rough concrete affair with abutting ends and columns in relief. It is raised about ten feet above the lowest tier of auditorium seats, which are also made of concrete and built in semicircular form. There is, of course, no roof, and the sun beats down mercilessly on the seats, except those near the stage, which get the shade as the sun sinks in the west. The concrete is cracked in places, and the whole thing is disappointing in the extreme, so that one wonders at its great repute.

However, I went to hear the chorus, and the chorus was excellent, and most excellently directed by Mr. Steindorff. There were about 150 voices made up of the San Francisco Choral Society, the Wednesday Morning Choral Society, of Oakland, and the Berkeley Oratorio Society. They were supported by an excellent orchestra. The soloists were Jeanne Jomelli, soprano; Lydia Sturtevant, contralto; Robert Battison, tenor, and Godfrey Price, bass.

Notes

Kate Reinstein gave some dramatic readings at the St. Francis Hotel on March 28, assisted by Kajetan Attl, harpist of the San Francisco Symphony Orchestra.

The San Francisco Chamber Music Society leaves this week for an extended tour of the southern part of the State, having been booked by Jessica Colbert for appearances in Fresno, Visalia, Long Beach, Los Angeles, Fullerton, Redlands and Ontario.

Mrs. Noah Brandt presented her pupils in recital at Sorois Hall on March 23, making a fine showing.

Cecil Teague, organist, has been appearing in recitals at the California Theatre, one of the city's most beautiful picture houses. Edward Benedict, of Detroit, also appeared recently at the same house. The organ is a very fine instrument, a Wurlitzer, I think.

Alice Mayer, brilliant young pianist, will be heard in recital on April 9 at the Scottish Rite Auditorium.

Carolyn Alchin, author of "Applied Harmony," has just issued a new circular advertising her book which outlines her views on the matter in a most interesting and illuminating manner. This circular can be had by applying to Miss Alchin, 1227 South Hoover street, Los Angeles.

F. P.

NORSE CANTATA GIVEN AT TACOMA

"The Erl-King's Daughter" Presented—Fine Arts Studio Club Soiree—Three Choirs Heard at Trinity Church—Ladies' Musical Club Introduces

New Artists

Holding first place among the important musical events of the week was the benefit concert and cantata given Wednesday evening, March 20, in the Tacoma Theatre, under the direction of Robert Ziegler, in the interests of St. Joseph's Hospital. One thousand dollars was netted from the production. The program was in two parts: the first, a miscellaneous group of orchestral numbers and an overture, with harp solos by Retha Hicks, harpist; the second part was the beautiful cantata, "The Erl-King's Daughter," by Nels W. Gade. The solo parts were taken by Mrs. Louis L. Tallman, dramatic soprano; Mrs. J. Austin Wolbert, mezzo-soprano, and Hugh H. Winder, baritone. A chorus of seventy-five voices carefully trained by Mr. Ziegler supported the soloists. A twenty-piece orchestra directed by Prof. D. P. Nason played the score. The Danish composer Gade has woven remarkable music around the old Norse legend, and soloists and chorus were given opportunity to bring out their highest dramatic conception of its interpretation. Robert Ziegler, a conductor recently added to the ranks of Tacoma musicians, was a protégé of Wilhelmina, Queen of Holland, by whom he was lately sent to America.

Fine Arts Studio Club Soiree

For the March soiree of the Fine Arts Studio Club at the home of Mrs. Harry Baker Opie, an interesting and varied program of music was arranged. Several gifted Seattle musicians contributed their talent and two young officers from Camp Lewis appeared at the club for the first time.

Mrs. Farwell Putnam Lilly, pianist, and Marjorie Miller, violinists, were the visiting musicians from Seattle. Mrs. Brackett True Munsey, who returned a few months ago after some years' residence in Boston, Chicago and New York, where she has studied, and who has a beautiful, well trained voice, also appeared.

Three Choirs Give Cantata at Trinity Church

The combined choirs of St. Luke's, St. Mark's and Trinity churches rendered on Sunday evening, March 23, Maunander's cantata, "Olivet to Calvary," in the auditorium of Trinity Church. Soloists were Mrs. J. Austin Wolbert, Mrs. Harry Ferneyough, Misses Westervelt and Preston, and Messrs. Thompson, Bantley, Plumbe, Jones, Baker and Holmes.

Ladies' Musical Club Presents Artists

Introducing an interesting group of new artists and several favorite soloists, old friends of the club audience, the Ladies' Musical Club presented a beautiful program of song, violin and piano numbers at the Tacoma Hotel March 19.

The program featured Francis J. Armstrong, violinist and director of the public school orchestras of Seattle. Mr. Armstrong gave two groups, including compositions of both the early and modern masters. His technic and interpretations were at all times masterly, and the performance was further embellished by the piano accompaniments of Anna Grant Dall. Mr. Armstrong responded with encores for both groups. For the first he played the Beethoven minuet, his interpretation differing greatly from the one commonly given by violinists. For the second group he played a melodious Viennese melody by Kreisler.

Mrs. James S. West made her first appearance before the club in a group of charming soprano solos. Mrs. West has a voice of beautiful quality, bell-like tones and a generous range.

Mrs. Oscar Thompson, a favorite singer of the Ladies' Musical Club, gave a group of exquisite Russian songs. The piano accompaniments were played by Katherine Robinson.

Mrs. Wheeler Ricksecker, another well known Tacoma soloist, delighted the audience with three songs. Her last number was a charming English ballad, "Oh, Red Is the English Rose." Mrs. E. L. Davies was her accompanist.

Mrs. Iver Jacobson opened the program with three piano numbers played in excellent style and Mrs. Sherman Jones rendered a group of Moszkowsky numbers in a delightful manner. K. K.

HOLY WEEK MUSIC IN OAKLAND

Brahms' "Requiem" Draws Large Audience—War Music Discussed

As it is Holy Week there is little to review, with the exception of special music at many of the churches; but this music has assumed so great a significance in the lives of singers and musicians, not to speak of its religious value to the community, that a somewhat detailed account of it seems acceptable at this time.

At Plymouth Church, on Palm Sunday evening, the

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vested choir of thirty voices, under the direction of Alexander Stewart, gave a very fine program, assisted by the following soloists: Helen Stiles Frieda, soprano; Edna Fisher Hall, contralto; Herbert Mee, tenor, and William W. Carruth, organist. A string quartet composed of Marion Nicholson, violinist; Faith Van Horn, violinist; Dorothy Webb, viola, and Margaret Avery, cellist, also took part in the program, which included: Organ solo, "Paque Fleuries" (Maily), César Franck's "Ave Maria," a contralto solo, "My Redeemer and My Lord" (Dudley Buck); "Jesus in the Garden," a sixteenth century number for chorus and string quartet; a tenor solo, "Thy Rebuks Has Broken My Heart" (Handel); Bizet's "Agnus Dei," and organ prelude, "Alleluia" (Loret).

In the morning of Palm Sunday at the First Presbyterian Church the special music attractions were a selection on the harp by Frank Barbano, of the Third Artillery Corps, said to be the greatest harpist in Chicago, his home city. The Temple Quartet and Chorus gave special music, including the "Palm Branches" anthem, by Fauré-Buck, and song, "Jerusalem," sung by Zilpha R. Jenkins. In the evening two anthems were rendered, "Tarry With Me,

O My Savior" (Baldwin), baritone solo and chorus, and "Peace I Leave With You" (J. Varley Roberts), tenor solo and chorus. During the absence of Clarence Eddy, Claire McClure is officiating at the organ, her numbers for the evening service being "Evening Song" (Rene L. Becker), offertory, "At Twilight" (Stebbins); postlude, "Ave Maria" (Bossi). After the service Miss McClure played Felix Borowski's sonata in A minor, to listen to which a great many people stayed.

Brahms' "Requiem" Draws a Very Large Audience

Instead of the usual evening service at the First Congregational Church on Palm Sunday, the annual presentation of Brahms' "Requiem," at 3:30, was given the finest and most inspired reading it has been the writer's privilege to hear. Extremely difficult as it is for soloists, chorus and organist alike, all the parts stood out clear cut, flexible, completely under the control of the director, Eugene Blanchard, whose aim, each year, is to give a more nearly perfect rendition of this great work. To this end he augmented his own chorus choir of sixty by the assistance of soloists and other well known singers who have previously given their services, so that the result of this ensemble of nearly a hundred voices was an all round excellence of interpretation. Written in deep sorrow after the death of the composer's mother, this masterpiece has aptly been called "the great funeral chant of modern music." Probably the service flag hanging aloft and starred 124 times brought home to many hearts as never before the poignancy of the "Requiem." Brahms himself could not have desired a more intent and sympathetic audience, and this attitude of mind, albeit unconsciously perhaps, no doubt inspired the singers and director to reach heights of tonal and emotional expression that otherwise might not have been reached. Alma Berglund Winchester very touchingly sang the beautiful solo, "Ye Now Art Sorrowing," and Homer Henley's highly cultured voice was at its best in the baritone solos entrusted to his interpretation. Virginie de Fremery played the organ parts with great insight and technical skill, showing very convincingly that she is an organist of first rank and wide experience.

St. Francis de Sales

On Palm Sunday the following musical program was presented: At High Mass, Weigand's mass in E flat was given by the choir. During the distribution of palms,

Fauré "Palms" was very effectively sung, Clarence Castell taking the solo. At the 12 o'clock mass, Adeline Albers, soprano, gave an appropriate number, and the organist, Gertrude Taillandier, played Rubinstein's "Romance," in E flat; Handel's largo and, as a postlude, toccata in G, by Theodore Dubois.

Included in the program of special music by St. Leo's Catholic Church choir, under the direction of Josephine Ryan, organist, was "The Palms," the soloist being Georgina Wilke. Mrs. J. C. Waggot sang Marzocchi's "Ave Maria." At the 12 o'clock mass the young ladies' sodality gave the same anthem, this time the solo being taken by Dr. Edmund Anderson.

Also on Palm Sunday evening, the Trinity Episcopal Church choir gave a praiseworthy interpretation of Gounod's beautiful work, "Gallia," the soprano solo being sung by Minnie Carter.

Concerts

On Wednesday, March 27, at St. Francis de Sales Church, a quartet composed of Mrs. M. C. Williams, soprano; Mrs. J. E. Bowersmith, contralto; Daniel Lawrence, tenor, and Clarence Castell, bass, rendered Mercadante's "Seven Words," under the direction of Gerard Taillandier.

The sixteenth of the series of popular Sunday afternoon free concerts in the Municipal Art Gallery, under the direction of Maude Graham, took place on March 24, a talk being given by Guest Wickson, who chose for his subject "The Bore in Art." Mrs. Cardinal Goodwin, soprano; Olive Reed, violinist; Mrs. F. Westington Mowbray and Lillian Simonsen, accompanists, rendered an interesting program, which a large audience enjoyed.

War Music Discussed

"Music in the War Camps" was discussed by John R. Voris, general field camp secretary at Camp Kearny, before the music section of the California Teachers' Association, in the Technical High School auditorium, on March 27. In addition to the address a comprehensive musical program was presented. Piano solos by George Kruger, vocal selections by Mrs. Clarence Eddy, a group of songs by Blanche Kummer and several interesting talks relative to music from various aspects by well informed speakers, including Mrs. D. Davis, Ruth Hannas, Ida Fisher, Estelle Carpentier and Carrie Brown Dexter. E. A. T.

FRIEDA HEMPEL HEARD IN TWO LOS ANGELES RECITALS

Originally Booked for One Appearance, Second Requested—Broadway Store Forms Chorus—Woman's Symphony Gives Fine Program—"Classic Vaudeville" at Gamut Club

On Saturday evening, March 23, at Trinity Auditorium, Frieda Hempel gave her final concert to a house fair as to size and very enthusiastic as to its mood. Miss Hempel was originally booked for one appearance, but so charmed were her hearers with her first concert that another hearing was requested.

Miss Hempel opened her recital with the singing of "The Star Spangled Banner," and as usual, her hearers liked the quaint manner in which the artist's German tongue accomplished the text of our national anthem, and of Miss Hempel's sincerity in singing the song there can be no question.

In four German songs, sung in English, Miss Hempel was very brilliant, as was her rendition of Schubert's "Hark, Hark, the Lark." Two Robert Franz songs were also most enjoyable.

The two arias, "Oh, Had I Jubal's Lyre" and "Come, Beloved," and the "Shadow Song" from "Dinorah," gave Miss Hempel opportunity for her colatura work, as did the aria from "I Puritani"; and while all these songs were finely done, they did not reach the fine mark in execution to which Miss Hempel attained in the Proch variations, which were most enthusiastically received.

In the "Shadow Song" Miss Hempel had the assistance of Jay Plowe, who played the flute obligato. Mr. Plowe's work is always very artistic, and this occasion was no exception to the rule.

Paul Eisler accompanied splendidly, and his solo numbers were received by the audience with pleasure, as was evidenced by the very hearty applause.

The Broadway Store Chorus

Los Angeles has many unique and interesting choral organizations, but it is doubtful if there be any choral body more unique in personnel or more interesting in its aims than that of the big Broadway Department Store in this city.

In getting data on this organization, the writer found that it was started on its career in a rather round about manner, for, during the recent revival services promoted and carried on by the Billy Sunday combination, the employees of the Broadway Store were invited to follow the fashion of coming in a body and, as a body, to do some singing. The employees went 500 strong, and sang. After the Reverend Billy and his cohorts had passed on to other pastures, somebody with an eye to business—musical business—suggested that the chorus which sang for Billy Sunday be organized, and that the organization be kept as a feature of the store's routine. The suggestion met with favor and the organization was effected, and has become indeed a special feature of this department store.

Every week day, at 9 o'clock in the morning and at 5 in the evening, when the day's business at the store begins and closes, every employee from the dapper floorwalker down to the little errand boy, and from the little bundle-girl up to the haughty Bida Thara of the Georgetown waist counter, upon the stroke of the big bell, comes to attention, and, saluting the flag, joins in the singing of "The Star Spangled Banner"; and these people sing!

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floor. These noon concerts are very popular, and are heard by people who never go to any other sort of musical entertainment. Many shoppers get the habit of dropping in at noon time just to hear the sextet sing.

The musical direction of the chorus is, in the hands of one of the employees, Mr. Lines, who has had some experience in choral direction. The employees meet at 8 o'clock every morning for rehearsal, and the time spent in practice is credited to the employee as a work hour.

On Sunday evening last the Broadway Chorus took the musical part of the service at the Temple Baptist Church, which holds its meetings at Clune's Auditorium. The program included "Unfold Ye Portals," from Gounod's "Redemption"; "Keep the Home Fires Burning" and "The Star Spangled Banner." The special sextet sang an arrangement of the sextet from "Lucia." The incidental solos in the Gounod number were taken by Sue Burt, the leading soprano of the organization.

Arthur Letts, the proprietor of the Broadway Store, and the employees, are to be congratulated on their chorus, which is perhaps the only organization of its character in the West.

The Woman's Symphony Gives Fine Program

The Los Angeles Woman's symphony orchestra, under the direction of Henry Schoenfeld, presented a fine program at Blanchard Hall on the afternoon of March 22. This included the overture, "Iphigenia in Aulis," Gluck; air for G string, Bach; suite "L'Arlesienne" (prelude and minuet), Bizet; large from "New World" symphony, Dvorak; and "Hungarian March," from "The Damnation of Faust," Berlioz.

Bertha Winslow Vaughn, soprano, the soloist, sang the aria "E'er Since the Day," from Charpentier's "Louise"; a song written by the conductor, Mr. Schoenfeld, entitled "Thou Art So Like a Flower," and two songs by Carpenter. May MacDonald Hope was the accompanist, and her exquisite art added much to the enjoyment of these offerings.

"Classic Vaudeville" at Gamut Club

On the evening of March 27, at its own club house, the Gamut Club held the second of its benefit entertainments for the purpose of creating a fund with which to buy music and musical instruments for the American soldiers in France. Such a patriotic effort, especially when sponsored by the Gamut Club, met with the hearty approval of the public which flocked to hear the program which was termed a "Classic Vaudeville."

The headliner was Gregor Cherniavsky, who with his eloquent violin moved the people to great applause. This member of the famous family is indeed a fine artist, and his playing of the Schubert "Ave Maria" was very emotional, while his interpretation of the Wieniawski "Carnaval Russe" was brilliant.

A mixed chorus conducted by J. B. Poulan sang with careful phrasing and good ensemble "Day Break" and "Wake, Miss Lindy."

Gloria Mayne Winsor, soprano, and Stella Thomas Deshon, contralto, delighted with solos.

Eunice Landrum, a very young pianist, made a decided hit with her efforts, as did Theophilus Fitz, baritone, whose

encore was so hearty that after singing his two numbers: Massenet's "Elegie" and "A Perfect Day," she was forced to respond with "My America."

There were also offered two one-act farces, and some James Whitcomb Riley readings by Jay Dwigings, who specializes in the Riley lore.

Gertrude Lee offered classical dancing.

Hulda Dietz with the Schubert Club

The Schubert Club meeting, held on Wednesday afternoon, March 27, at the Alexandria Hotel, was given under the direction of Hulda Dietz, a young woman who is a recent acquisition to the club.

Miss Dietz is a soprano, and her work on this program was very delightful. Her voice is fresh, and the tones are of a charming youthfulness. Her singing in the English language was understood by her hearers with ease, which is highly to be commended. The songs which particularly impressed themselves upon the audience were the "Hindoo Slumber Song," Harriet Ware; "Call Me No More," Cadman; "The Blackbird's Song," Scott; "By the Waters of Minnetonka," Ligeance, which latter number was given with violin obligato, and which proved so enjoyable that it had to be repeated.

The assisting artist was Lalla Fagge, violinist. Miss Fagge played two groups, one from the old masters, which served to prove the violinist's technical ability, and one from the moderns. Both were enjoyed. T. A.

PORTLAND COMPOSERS PLAYED

Prominent Pianist's Suite Given by Symphony Orchestra

With the baton in the efficient hands of Carl Denton, the Portland Symphony Orchestra presented its fifth program of the season, on Sunday afternoon, March 24. First came Dvorak's symphony, No. 5, "From the New World," which was well played. Francis Richter's new suite, in three movements, made a great hit. In it the composer, who is one of Portland's leading pianist's evinces both taste in subject matter and skill in treatment. The program closed with a fiery rendition of the introduction to the third act of "Lohengrin." The large audience was delighted with the work of the orchestra.

Harold Parish Williams, baritone, gave a successful recital in the Masonic Temple on March 21. His voice is of good timbre and he sings with musical feeling. Mr. Williams, who sang in Italian, French, and English, was cordially applauded and recalled. As a closing number he offered "The Minstrel of Romance," by Marion Bauer, of New York and Portland. J. Hutchison, a first class accompanist, was at the piano.

A public service of the Oregon Chapter of the American Guild of Organists, Lucien E. Becker, dean, took place in the Rose City Park Methodist Episcopal Church, March 26, when these organists appeared: Lucien E. Becker, organist of the Trinity Episcopal Church; Gladys Morgan-Farmer, organist of the First Methodist Episcopal Church; and William R. Boone, organist of the First Church of Christ Scientist. J. R. O.

PHILADELPHIA ORCHESTRA CLOSES BALTIMORE SERIES

Elias Breeskin Plays Mendelssohn's E Minor Concerto with Baltimore Symphony—Organ Recital by Norris Hering

Baltimore, Md., March 26, 1918.

The season of the Philadelphia Orchestra closed last Wednesday night with a brilliantly successful concert. After the Brahms C minor symphony, Director Leopold Stokowski was recalled again and again. Possibly part of the unusual enthusiasm was due to the pleasure the audience felt in the announcement on the program that the orchestra will be with us for a season of five concerts next year. If so, it is to be hoped that such enthusiasm will be translated into concrete form, to the benefit of the ticket office. This splendid orchestra should receive the heartiest support.

Wednesday night's program opened with the overture to "Figaro," followed by an aria from Mozart's "Titus," by Margaret Matzenauer. This aria was less happily chosen for the great artist than her next selection, "Ah, mon fils," from "Le Prophete." In this latter she did complete justice to her superb voice and magnificent art. The "Love Death" from "Tristan," by the orchestra, brought to a close a wonderful evening.

Baltimore Symphony Orchestra

The season of the Baltimore Symphony Orchestra, Gustav Strube, conductor, is also drawing to a close, only one more concert remaining. Baltimore owes a great debt of appreciation to Mr. Strube for his splendid work. At last Friday's concert, Director Strube presented a group of shorter numbers in place of the symphony, consisting of the prelude to "The Mastersingers," the Gretchen episode to Liszt's "Faust" symphony, and the Roman Carnival overture by Berlioz.

Elias Breeskin, violinist, made his first appearance here with orchestra in the Mendelssohn E minor concerto. Mr. Breeskin has achieved poise, and has broadened decidedly in his work, since his last appearance here. At the close of the concerto he received a well deserved ovation. The concert closed with Dvorak's "Slavonic Dances," delightfully played by the orchestra.

Norris Hering in Recital

The fourth organ recital of the series being given by the Maryland Chapter of the American Guild of Organists was presented by Norris Hering, organist and choirmaster at Christ Church. Mr. Hering is particularly successful as a recitalist. His program included his own prelude in C major, d'Indy's prelude in E flat minor, and improvisation by Saint-Saens, Cesar Franck's third chorale, a prelude by Vierne and Widor's A minor symphony. D. L. F.

Novaes in All-Chopin Program

For her farewell recital in Aeolian Hall, New York, Saturday afternoon, April 27, Guimomar Novaes, the Brazilian pianist, will play an all-Chopin program.

McCormack's War Charity Work in California

The two accompanying photographs of John McCormack were taken on his arrival in Los Angeles not long ago. The military persons shown in the picture are representatives of the United States Marine Corps, Capt. H. T. Swaine in command, and his minor officers. One of the illustrations depicts Captain Swaine welcoming McCormack; another exhibits L. E. Behymer, the manager, and McCormack standing in the motor car, with Mr. McSweeney peeping coyly over the chauffeur's hat. Mr. McCormack received a certified check for more than \$10,000, which represented the gross receipts of the recital in Los Angeles, and which that singer turned over to the American Red Cross Association. In addition to that amount also there was a contribution of \$2,500 received

from the sale of McCormack records in Los Angeles. In San Francisco the McCormack concert for the Red Cross netted \$19,881, with \$5,250 from the sale of records. It would be easy for the Kaiser and his folk to realize just what this means if one were to wire the monarch that the amount taken in by McCormack represented 119,000 marks, or 5,000 pounds, or 125,000 francs. One of the unique features of the concerts in San Francisco and Los Angeles was the speech made by McCormack for the cause. He is getting to be as much of a wizard with his speaking as he always has been with his singing.

Commenting on the Red Cross drive undertaken by McCormack on the Pacific Coast, L. E. Behymer writes to the MUSICAL COURIER:

It was a remarkable showing, and I am very glad to have been the honorary manager in Los Angeles, and to have been able to

participate in a little of the pleasure in the San Francisco concert. Never in the history of McCormack's comings to the Pacific Coast has he sung more delightfully, with more fervor, or been received more graciously. It seemed as though it was a new McCormack, and our public was overjoyed, both for the good deed and the cause, as well as for the best concert which ever has been heard in this city. Too much cannot be said in favor of John McCormack and his art; in favor of the cause for which he has been working, and to him and his managers is due the supreme credit in an example of supreme patriotism in a matter that is so near to every one's heart, and that is fulfilling one of the greatest needs of the world.

John McCormack has certainly endeared himself to the American public by this generous action and we on the Pacific Coast hope that he will be saved to us for many future appearances in recital work. We haven't the words to describe the riot of applause, the interest shown, the good words said, the enthusiasm throughout the entire program—and when he made his little speech to the public the roof went off!



BEHYMER AND MCCORMACK "DRIVING" FOR THE RED CROSS.



JOHN MCCORMACK IN LOS ANGELES. McCormack being welcomed by Captain Swaine.

WHAT THE TEACHERS ARE DOING

Wager Swayne Pupils in Recital

Wager Swayne is the teacher who, whether working in his Paris or New York studio, has always kept one goal in mind, that of preparing his pupils for public appearances, and in this he has been supremely successful, as is proved whenever a Swayne pupil plays in public.

Constance Rulison, a Swayne pupil, gave a recital on March 16 at Bryn Mawr College. The program contained the Bach Italian concert, Schumann sonata in G minor and numbers by Brahms, Chopin, Debussy, Ravel and Liszt. Miss Rulison displayed the fine technical finish and excellent musicianship typical of Swayne's pupils, and she was very enthusiastically applauded by the audience.

Another product of the Wager Swayne studio is the favorite New York pianist, Elena de Olloqui, who has given a great many recitals at private houses in the last few seasons, including two recent appearances at Mrs. Kingston Goddard's, with the success which she usually wins. Miss Olloqui worked in the Swayne Paris studio and has coached with him since his removal to New York.

Effa Ellis Perfield Conducts Music Tests

The Greenwich Academy, of Greenwich, Conn., held its customary closing exercises for the Easter vacation on April 4. The program was under the direction of Ellen Richardson, who is a "Perfield" teacher in charge of the music department. The program opened with a group of songs by pupils in the different grades, after which Effa Ellis Perfield gave a constructive talk on the "Aim of Education." She demonstrated the three desired results of education, appreciation, self control and ability to express and adapt, by having each class of pupils do the practical work for the ear, eye and touch, as applied to sight reading, sight singing, rhythm, improvising, harmony and analysis.

Mrs. Perfield conducted a similar test at the St. Mary's Academy in Gloucester, Pa., near Philadelphia, on Monday, April 1. An audience of about 400 fathers,

mothers and students enjoyed the work as demonstrated by thirty pupils ranging in age from seven to fifteen years.

On Friday, April 12, at 2.30 p. m., four "Perfield" teachers will present their pupils in a music test at Wanamaker's Auditorium. Mothers, teachers and students are invited.

Children's Class at the Aborn School

Milton Aborn, whose classes for operatic training are going on so successfully in their new home in West Thirty-eighth street, New York, announces a new branch for his school. Saturday morning classes are being formed for children. These classes will begin with the study of interpretative dancing, and keep pace with the need of the individual child for self-expression. It is expected that talent will be drawn from them for the production of children's plays to be given in the Aborn Miniature (the theatre attached to the school) to invitation audiences.

Ernesto Berumen Pupil Plays

Helen G. Smith, a young pianist, artist-pupil of Frank La Forge, and Ernesto Berumen, played the Mendelssohn G minor concerto with orchestra before the Bridgeport Wednesday Afternoon Musical Club on March 27. Miss Smith displayed a brilliant, clean cut technic and musicianly qualities.

Ferdinand Carri's Artist-Students' Recital

The violin recital by artist-pupils of Ferdinand Carri, director of the New York Institute for Violin Playing, will take place at Aeolian Hall, New York, on Saturday evening, April 27. The program is, as usual, an interesting one, consisting of violin works by Paganini, Ernst,

Vieuxtemps, Sarasate, Bazzini, Carri, Alard, etc. Besides the solo numbers several ensemble works will be performed, among which are Hermann Carri's "Andante Religioso," for eight violins, piano and organ, and Handel's largo, played in unison by sixty of Mr. Carri's pupils.

The Busy de Sadler Studio

Willy de Sadler, baritone and vocal teacher, of New York, has had a number of artists of considerable prominence in his studio this winter for special vocal work and coaching. Among them there has been Florence Bodinoff, prima donna soprano, formerly of the Copenhagen Opera. Miss Bodinoff has been busy with Mr. Sadler preparing the program for the tour through the Middle West and Florida which she is now making.

Another pupil in the de Sadler studio is Zo Elliott, whose song, "The Long, Long Trail" (Witmark), perhaps the most popular of all with the soldiers, has made him inter-



TWO ARTISTS FROM THE DE SADLER STUDIOS.

(Above) Florence Bodinoff starting for a concert tour which will include the Middle West and Florida. (Below) Zo Elliott, composer of that most popular of all war songs, "The Long, Long Trail" (published by Witmark). Mr. Elliott sings as well as composes. He has a light tenor voice and has been studying with Mr. de Sadler for the past three seasons.

nationally known. Besides the ability to compose one of the most popular songs, Mr. Elliott has a tenor voice which he has been training with Mr. de Sadler. On a recent Sunday afternoon, at the Harris Theatre on Forty-fourth street, Miss Watkins sang some of Mr. Elliott's songs for two thousand soldiers, who raised the roof with their applause. Incidentally, Mr. Elliott is studying wireless telegraphy, and will join that division of the army on the completion of his course.

Aside from these artists who coached with him, Mr. de Sadler has a large number of younger vocal aspirants, and there is scarcely a busier studio in New York.

GIACOMO RIMINI Famous Italian Baritone

Chicago Opera Association



Rimini was in admirable voice and has a baritone of fine tonal quality, which was heard first in the Prologue from 'Pagliacci' and later in two numbers by Tosti and Rossini, and he also was compelled to respond with an encore."—*Philadelphia Press*, March 30, 1918.

"Rimini is a baritone of sonorous voice, which he used to advantage. He made a good impression with the Prologue from 'Pagliacci,' and he had other arias of breath-taking kind to give further evidence of his powers."—*Philadelphia Record*, March 30, 1918.

"Giacomo Rimini is more than good in his art. He is excellent. Seldom is the Prologue from 'Pagliacci' sung in more convincing fashion. He sings in the real, whole-souled Italian way and with the genuine quality of the land of bel canto. The audience took to him from the start, applauded vociferously, and asked of him much more than was set down on the program."—*Philadelphia North American*, March 30, 1918.

"Rimini, who made his local debut, exhibited a baritone voice of ample power and resonance. His tones blended well with those of Miss Raisa in the 'Trovatore' duet, and he was also the recipient of much approbation."—*Philadelphia Telegraph*, March 30, 1918.

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WHAT THE TEACHERS ARE DOING

Three Successful Concerts by Klibansky Pupils

Artist-pupils of Sergei Klibansky, the New York vocal teacher, gave two concerts during the past week and exhibited fine control of voice and breath, poise and artistic interpretation. The first concert was in Bedford Hills, March 22, for the benefit of the Bedford Hills branch of the American Red Cross. Days before the hall was sold out, and the concert proved to be a very enjoyable and successful one. Those participating were Charlotte Hamilton, Betsy Lane Shepherd, Helen Weiller, Vera Coburn and Alvin Gillett. Cornelius Estill was the accompanist, and played a solo at the beginning of the program.

March 24, several Klibansky pupils sang for the New York Arion Society. For Lotta Madden, who was out of town, Betsy Lane Shepherd sang two groups of songs, and delighted the audience with her lovely soprano voice and artistic renditions. Felice de Gregorio sang in fine style several Italian songs, and later proved equally at home in Strauss and two American songs. Both Charlotte Hamilton and Helen Weiller have beautiful contralto voices, which they showed to advantage in well chosen English songs. Carl Hahn, the director of the Arion and Mozart societies, played several cello selections with beautiful tone and artistic finish. The concert was enjoyed by a large and appreciative audience, which demanded several encores.

Following is a notice from the Montclair Times concerning Lotta Madden's recital, March 15:

The group of people drawn to the chapel of the Central Presbyterian Church on Friday evening of last week may have come to do a good turn for the Red Cross, but, after the beautiful aria from "Tracta," with which the recital opened, those present realized that the good turn was all on the other side. Lotta Madden's appeal was to both eye and ear, and her diction was so perfect that after the first rush of pleasurable surprise, one forgot it altogether. The program announced that Miss Madden was a dramatic soprano, but no printed description could adequately prepare a listener for the superb power, rich quality and finished beauty of the artist's singing. She very graciously yielded the insistent audience several encores, notably after her captivating group of French songs, and at the close of the concert, Miss Madden and her accompanist, Louise K. Keppel, having with great generosity given their services, the Central Church's unit received full benefit from the silver offering taken at the close of the evening by young women in Red Cross dress.

Jessie Fenner Hill's Increasing Popularity

Jessie Fenner Hill, the well known New York vocal teacher, has secured a sufficiently large class of new pupils this year to demand the services of two assistant teachers, and has in consequence engaged two of her advanced pupils, J. Adele Puster, soprano, and Mabel Fowks, contralto, to fill the vacancies.

Among the many artist-pupils of Mme. Hill who are before the public in a professional capacity, mention may be made of Frances Sebel Gottlieb, soprano soloist of Temple Beth-El, Jersey City, who has filled many club and private engagements; also Jeanette Thomas, soprano, who is fast becoming popular as a concert singer. Julia Silbers,

mezzo-soprano, and Julia Laurence, soprano, are both with the "Every Woman" company, now on an extended tour. Robert J. Mills, tenor, and Petronella Yurgas, soprano, each have had return engagements wherever they appeared. Miss Yurgas and Cazimira Kankowska, mezzo-soprano, who is successful in concerts, are both making records of Lithuanian folksongs for a prominent recording company. The following pupils are filling church positions as soloists and in quartet work: Neal Ford, contralto; Mabel Fowks, contralto; Isobel Klemmer, soprano, and Julia Forrest, contralto.

Pupil of Boguslawski Wins Praise

Bernece Katzenstein, a pupil of Moses Boguslawski, gave a recital in Kansas City, March 26, which inspired the following favorable review in the Kansas City Times of March 27:

MISS KATZENSTEIN'S RECITAL

A YOUNG PIANIST SHOWS QUALITY IN AN EXACTING PROGRAM
When a girl of nineteen is able to impart to her playing something of her own vigorous, frank and almost boyish personality, there is hope that she may achieve a special place for herself among the pianists of the hour, in spite of their great number.

Bernece Katzenstein, last night at the Jewish Temple, played Brahms, Schumann, Chopin, MacDowell and Liszt. The greatest of these was Brahms—greatest in fact and in performance. The slow movement of the F minor sonata won respect for the caliber of this young pianist, who could realize the austere beauty of the marching octaves and who could maintain a rich and luminous tone color throughout the splendid movement. Not less beautiful was the finale, with its glowing color and well ordered rhythms. It is true there is more power than flexibility in her playing, and more dignity than poetry, but she has a logical mind rather than a fanciful one, and her unusualness is in itself hopeful and refreshing.

Parts of the Schumann "Papillons," op. 2, were true and fine, other parts too sturdy, but the A flat minor ballade of Chopin was entirely likable. The MacDowell suite gave the program its one modern number, winning from the artist more warmth and freedom than any of the earlier numbers.

It is plain that Mr. Boguslawski, by whom Miss Katzenstein has been trained, has left her free to develop along individual lines. She has a few small mannerisms that are entirely individual, but she has also independence and self confidence and an obvious determination to succeed.

The recital was a testimonial, precluding the pianist's departure in a few months for a larger field in New York City. The audience was comfortably large and very enthusiastic.

American Institute Summer Course

The summer course at the American Institute of Applied Music, New York, Kate S. Chittenden, dean, beginning June 17, extends to July 26, as announced in a compact little folder giving detailed information. The various departments will be in charge of acknowledged leaders. Of special interest is the group of five piano specialists, consisting of H. Rawlins Baker, Leslie J. Hodgson, Anastasia Nugent, William F. Sherman and Katharine L. Taylor. These instructors are all specialists in the synthetic method for pianoforte, developed by Kate S. Chittenden. The registrar, 212 West Fifty-ninth street, will give further information.

On March 25 a students' recital of eleven numbers was given at the institute, piano, vocal and violin music making up the program. The participants were Esther H. Eberstadt, Lizzie Rhettie Herndon, Grace McManus, Helen Elizabeth Pace, Javier Cugat, Coralie Flasket, Mildred Dewnsnap, Mildred Pyke, Louise K. Keppel, Alice Rose Clausen and Mr. Lanham. These were all the pupils of Miss Chittenden, Mr. Lanham, Mr. Hodgson, or of the lamented Henry Schradieck, recently deceased.

Carolyn Alchin at University of California

Carolyn Alchin, noted teacher, and author of Alchin's "Applied Harmony," which has won such genuine success by the simplicity and thoroughness of its teaching, is to have charge of the harmony and ear-training classes for the summer session of the University of California, to be held in Los Angeles in June and July. Miss Alchin has done this work in previous years and has drawn large classes, especially teachers who wish to add to their knowledge of these branches and who wish to absorb some of Miss Alchin's inimitable manner of transmitting information. A visit to one of her classes was described in these columns last summer and it was impressed upon the writer at that time that Miss Alchin possesses to an unusual degree that ability to transmit knowledge which is the genius of teaching.

Soder-Hueck Artists

Elsa Lovell, contralto, has been engaged to appear as soloist at the First Reformed Church of Yonkers, N. Y., on Monday, April 15, Howard H. Clapp, organist. Miss Lovell will be heard in the large and "Oh, Sleep, Why Dost Thou Leave Me?" (Handel), Smetana's "Cradle Song" and Burleigh's "The Sailor's Wife." On April 5 Miss Lovell was engaged to give a joint recital with Walter Mills, the baritone, at the home of Judge Benedict, in Brooklyn, N. Y. She was heard in two song groups, in French and English.

Both Miss Lovell and Mr. Mills are studying with Ada Soder-Hueck, whose vocal studios are in the Metropolitan Opera House Building, New York.

A Bland Pupil Scores

Adele Braden, soprano, an artist-pupil of John Bland, the well known New York vocal teacher, made her debut at Aeolian Hall, New York, on the afternoon of April 1. Miss Braden, who has studied with Mr. Bland for the past five years, and who has made extraordinary progress under his able guidance, was heard to good advantage in a program which contained many interesting numbers, all of which were sung with much charm and intelligence and so as to reflect great credit upon her teacher.

Mr. Bland has just accepted the appointment of visiting choirmaster of the Church of the Atonement, in Tenafly, N. J.

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GOTHAM GOSSIP

Klamroth Studio Musicales—Annah Hess Praised—
Boice Pupil in Mobile—Meyn Sings—Torpadie
Praised—Grasse and Philippi Recital—Ziegler
Institute Announcement—Yonkers City
Music Teachers—Tollefsen Trio
Engagements

Brocks-Oetteking Recommended—New York Singing
Teachers' Association—Newhaus Heads Friday
Meetings—Hoyt Sisters' Musicales, April 18
—Fakes-Bisbee Invitations

Wilfried Klamroth artist-pupils, selected from his classes of singers, appeared in a studio musicale April 4, holding the attention of the company which filled the roomy, dimly lit salons. The singers were Antoinette Boudreau, Margaret Baker, Elizabeth Jones, Mmes. L. Lindenmeyer, and Adele Parkhurst, and Obrad Djurin, Serbian tenor. Miss Boudreau sang songs by Mozart and Cambrier; Miss Baker appeared in songs by Vaccai and Grieg; Miss Jones was heard in songs in French by Bemberg, Aubert and Borodin; Mrs. Lindenmeyer was heard in Handel and Strauss songs; Mrs. Parkhurst in the "Shadow Song" from "Dinorah" and songs in English by Donizetti, Bishop and Spross, and Mr. Djurin sang the following songs of Serbian origin, which he some time ago sang for Alberta Matthews (the accompanist of the occasion), and who wrote them out in musical dictation, furnishing the piano accompaniments also: "If I Were a Butterfly," "Shano Dearest," "Dear, Dear Moon," "Happy Hearts" and "The Coquette." Some of these are weirdly minor in character and others show the overwhelming influence of the contiguous countries—Turkey, Austria and Italy. Mr. Djurin sang them with pure tenor voice, easy emission, and with true Italian temperamental style. He may be Serbian born, but musically he is of Italy.

Miss Jones and Mr. Djurin sang two duets at the close. Miss Matthews played capable accompaniments, and following the music very unusual tea and cakes were served, Mrs. Richardson presiding at the table. Mr. Klamroth's explanatory remarks anent the Serbian songs, and Mrs. Klamroth's graceful personality further illuminated the affair, which was enjoyed by an audience of distinguished social aspect.

Annah Hess Praised

Annah Hess, a vocal pupil for some seasons past of Elizabeth Kelso Patterson, was soloist with the Jennsen Orchestra at Hotel Bossert, Brooklyn, March 24. She sang, among other things, two new songs by Ashbel P. Fitch, namely, "Ninnon" and "My Garden." The Brooklyn Daily Eagle said: "So well were they liked, both in composition and interpretation, that an encore was demanded by the hearers. It was 'Somewhere in France,' by May Hartmann.

"Miss Hess also sang with finish Bemberg's 'Nymphs

and Fauns,' in which the lyric quality of the singer's voice was emphatically in evidence. She has been heard in other concerts, but not in so conspicuous a manner in Brooklyn. Her future promises much for her."

Mrs. Lindley Johnston, another pupil of Miss Patterson, sang with the same orchestra several weeks ago.

Boice Pupil in Mobile

Mary Stafford, for two seasons a pupil of Mrs. Henry Smock-Boice, sang recently at a special affair in Mobile, Ala. One who heard her engaged her to sing for the Clara Schumann Club, of Mobile, and here her success was so great that she was engaged to sing on Easter Sunday in an important church of Mobile. Miss Stafford has a dramatic soprano voice of much promise, and brings credit to her teacher through her excellent singing.

Meyn Sings

Heinrich Meyn, the well known bel-canto baritone, sang at Aeolian Hall March 23, in conjunction with Leila Holterhoff, Dr. William C. Carl and others, for the benefit of the Blind Men's Improvement Club. Some of his songs were by the following American composers: Shelley, Blanche Goode, Israel Joseph, Fay Foster, Johns and Nevins. The next evening, under the auspices of the New York Globe, he appeared as soloist for the Young Men's Hebrew Association of Brooklyn, where he sang some of the same songs. It is needless to say Mr. Meyn's singing gave pleasure to all who heard him. His style and enunciation are always admirable.

Torpadie Praised

Greta Torpadie, the young soprano who has been so highly praised in the local press, as well as in those of distant cities, again made a hit on her appearance at a harp ensemble concert March 29. Her voice, a high and clear soprano, is produced with entire ease, and she sings with warmth of feeling and animation of style. She has also shown herself a capable singer in opera, her appearance last year at this time with Bispham, Hemus and others bringing her enlarged reputation.

Ziegler Institute Announcement

Mme. Ziegler has issued an eight-page announcement of the Ziegler Institute of Normal Singing. Some of the captions of this circular are "Practical Results," "Rates of Tuition," "Free Voice Diagnosis," "Concert Course," "Opera Course," "Teachers' Course," "Church and Oratorio Course," "Summer Courses," and a specimen program given in this city February 2. The summer course includes that at Asbury Park, N. J., July 15 to August 29, and the New York City course at 1425 Broadway, Metropolitan Opera House Building. Quoting from the last pages: "Every voice is under the personal supervision of Mme. Ziegler, and for that reason the number of students which may be accepted is limited. Mme. Ziegler has made the careful training of singers her life work and is especially known for telling each singer the exact truth about his (or her) voice. Special attention

is paid in placing young ladies from out of town in carefully selected environments. Information as to scholarships by mail. The voice is a gift from God. Prize it in gratitude, learn to use it correctly, and ever after use this precious gift only to sing the divinely inspired music of the great composers.

Grasse and Philippi Recital

Edwin Grasse, the blind violinist, and Daniel R. Philippi, organist, gave a recital of seven numbers March 31, at St. Thomas' Episcopal Church. He played an allegro from Beethoven's concerto (cadenza by Joachim), an adagio from Bruch's second concerto, and the following three pieces of his own composition: "Evening," "Morning" and "Adagio," from the fourth violin sonata. Mr. Grasse's playing is always marked by beautiful tone, pure expression and lofty sentiment. He is attaining a fine reputation as a composer also, some of his published works being played by such prominent violinists as Maud Powell, Spiering, Hartmann and others.

Yonkers City Music Teachers

Robert W. Wilkes, head of the Yonkers City Music Teachers' Association, invited friends to the regular monthly meeting April 2, at the Steadman studio, when Frank Wright, A. G. O., president of the New York State Music Teachers' Association, gave a talk on the advantage of membership in the State organization. A short musical program was performed by Mr. Weitzel and Mr. Wilkes, these artists playing works by Handel and others. It was voted to indorse the method for giving free band concerts in the city parks, asking for \$3,000 from the City Council for this purpose. Other business matters came before the company; Mr. Wright's talk was to the point and left a good impression. Some of those present included Marjorie Clark, financial secretary; Agnes Steadman, etc.

Tollefsen Trio Engagements

The Tollefsen Trio will play at Carnegie Hall April 20, for the Kallman Orphanage Fund, when Julia Clausser will also appear.

Arthur Hartmann will be the guest of honor, some of his pieces will be played, and a reception with dancing will follow at the regular monthly affair given by the Tollefsens, at Chateau du Parc, Brooklyn, April 27. The last occasion of this kind was held on March 9, when Eugenio Pirani was guest of honor.

Brocks-Oetteking Recommended

One who knows something of the wonderful voice of Mme. Brocks-Oetteking has written of her as follows: "Hanna Brocks-Oetteking, a soprano singer of excellent schooling and personal charm, has won much appreciation through her highly artistic work. Her coloratura art is unsurpassed. She is an oratorio singer of experience and has especially devoted herself to the modern 'Lied,' which she performs with the intellectual and soulful adaptation required for that intimate musical form. Her linguistic

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New York Herald:

This stupendous composition (Beethoven's fifth symphony), which is a test for both conductor and musicians, was interpreted in a masterly fashion. It presents many opportunities for the display of technique, expression, imagination and taste, and Mr. Volpe gave entire satisfaction in all these to a large and most appreciative audience.

New York Evening Post:

Mr. Volpe has shown himself a surprisingly good drillmaster, as well as a conductor who can secure not only precision and shading, but dramatic and other emotional effects.

New York Press:

Volpe always has endeavored to give his program interest and variety and has succeeded so well in that laudable determination as to make his concerts not only palatable for the masses, but of a character which invites the serious attention of musicians and critics and compels respect.

New York Call:

Arnold Volpe is no mere conductor, influencing the minds of his men to respond to his own thought, but is a real leader, expressing his leadership in the choice of men of like temper and mind to his own. The result is an unusual unity of freedom and unusual quantity of real music, thereby giving more genuine pleasure than many a more obviously erudite organization.



Binghamton Republican-Herald:

Volpe is an artist who understands and commends with intelligence and insistent dynamic appeal the forces under his baton. He conducts without a score and with such a complete grasp of the inner meaning of each work that he has ample energy left after exercising the mechanics of his art to call forth those peculiar color effects that modern concertgoers have come to expect and admire.

Scranton Tribune-Republican:

That Mr. Volpe has brought his orchestra to a very high standard of efficiency is indisputable. The greatest interest was naturally centered in the symphony. In its performance the orchestra was so intense in its mood and poetic purpose, so graphic in expression and so clear in its unity, that it left a profound impression.

Wilkes-Barre Record:

Its conductor, Volpe, is a man of general as well as musical culture, is dignified, a good program maker, an inspirer of confidence, and a man whose readings showed musicianly understanding and musical sanity. In all the circumstances of personnel and experience together, Mr. Volpe has achieved a result that challenges admiration.

Allentown Morning Call:

They were assembled by Volpe, drilled faithfully and purposefully until now they have established a reputation that is second to none in a city that has many big and notable orchestras. In fact the musical critics are looking to the day when the mantles of the greatest prophets in orchestral music will be placed upon the shoulders of the quiet but exacting and inspiring leader.

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abilities enable her to sing the great arias and songs of the musical nations in their original tongues."

New York Singing Teachers' Association

Oscar Saenger and William Tilly were guests of honor, April 9, at the last meeting of the New York Singing Teachers' Association. These affairs combined vocal numbers with talks on singing methods, and are attracting the interest of many leaders of the vocal world.

Newhaus Heads Friday Meetings

Marie Cross-Newhaus a fortnight ago headed a movement to gather patriotic people in roomy quarters, for the purpose of community singing and prayer, the first one occurring on Good Friday afternoon, in the grand ballroom of the Waldorf-Astoria Hotel. April 5 another gathering came together at Sherry's, and it is reported these affairs attracted a large number of people.

Hoyt Sisters' Musicales

The usual matinee musicale in costume by Francis and Grace Hoyt takes place April 18, at 3:30 p. m., at the Morosco Theatre.

Fakes-Bisbee Invitations

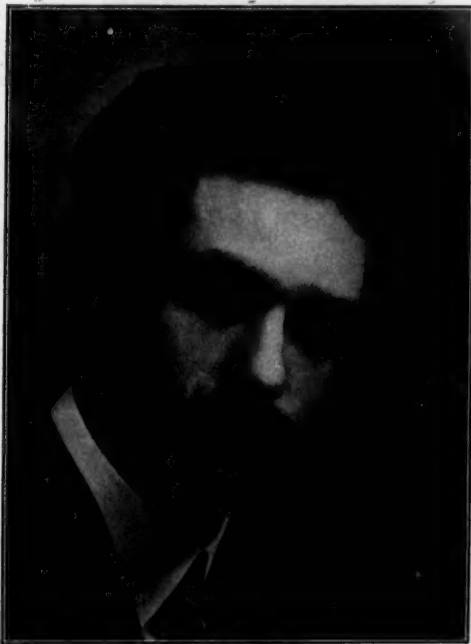
Genevieve Bisbee, of the Fakes-Bisbee Company, issued invitations to friends to inspect an exhibition of models of interiors done in miniature, including a sitting room in the directoire spirit, a boudoir in the French eighteenth century spirit, a living room of the English seventeenth century, a dining room of the Italian eighteenth century, and a breakfast porch, American country house, April 8 to April 13.

Astolfo Pescia's Career

Chevalier Astolfo Pescia was born in Palermo, Italy, in 1885, of noble parentage, his father being the Marquis of Irosa. Young Astolfo began the study of music at an early age. His advancement was so marked that his father placed him in the Royal Conservatory of Music in his native town, where he won the government's free scholarship for seven consecutive years.

Although the piano was the instrument of his choice, young Pescia took a great interest in the art of singing, and when still a child he appeared as soprano in a concert before the King and Queen of Italy.

Signor Pescia studied piano playing under the renowned Maestro Domenico Torregrossa, and at the age of nineteen he was recognized as a pianist of authority. Despite this success, he decided to apply his time to the serious and thorough study of vocal art, for which he always showed a predominant inclination. He traveled to various Italian music centers for the purpose of studying with such renowned teachers as Lombardi, of Florence; Cotogni, of Rome; Guarino, of Milan; Ricci, of Bologna; Carelli, of Naples, and, lastly, Maestro Cucciola, of Naples (the teacher of Pasquale Amato). Mr. Pescia's purpose was



ASTOLFO PESCIA.

to get a comprehensive idea of vocal teaching by studying the different methods of the most renowned teachers of Italy.

Upon Maestro Cucciola's death in Naples, Chevalier Pescia became the head of this famous school, where he gained such success that in less than two years he opened promising careers for several of his pupils, among them Maria Rossini, soprano; Cassese, tenor, and Granata, baritone, all of whom made their debuts in the Mercadante Theatre, of Naples, and later appeared in the most important opera houses throughout Italy.

Following these unusual results, Chevalier Astolfo Pescia decided to extend his field of activity to a larger city, and established himself in Milan, where he gained the friendship and protection of the well known music publisher, Ricordi, and the famous baritone, Luigi Montesanto.

His studio in Milan became the rendezvous of artists. Signor Pescia was soon recognized as an authority in matters regarding the training and coaching of the voice, and many artists who are now pursuing successful careers, such as Gandolfi, of the Reggio Theatre, Turin; Signorini Castastini, of the Fenice Theatre, Venice; Coltell, Reggio Theatre, Turin; E. Cunego, of Covent Garden; Schipper, of the Imperial Theatre, Vienna; Remo Adriani, of the Scala, Milan; Signorina Longo, of San Carlo, and Rosale-

witch, of the Imperial Theatre, Vienna, were trained under his supervision.

After the outbreak of the war, Signor Pescia decided to come to New York, where he established a school of singing, which has been productive of many convincing results.

Gabrilowitsch's Orchestral Concerts

There is already a large subscription for the three orchestral concerts which Ossip Gabrilowitsch will give in Carnegie Hall Thursday evenings, April 18 and 25 and May 2. Special interest has been aroused by the announcement that Mr. Gabrilowitsch will appear in a dual capacity at each concert, conducting three orchestral numbers and playing a concerto under the baton of Arnold Volpe. The program for the first concert will include three Beethoven numbers—the first symphony, the overture "Coriolanus" and the seventh symphony—and the Mozart concerto in D minor for piano and orchestra.

Elsa Fischer String Quartet Scores

The Elsa Fischer String Quartet, consisting of Elsa Fischer, first violin; Helen Reynolds, second violin; Lucie Neidhardt, viola, and Carolyn Neidhardt, cello, gave a musicale at the residence of Mrs. C. V. Pallister, in Mountain Lakes, N. J., on Wednesday evening, March 27. The



ELSA FISCHER STRING QUARTET.

concert was for the benefit of the Mountain Lakes Red Cross, and was attended by a large and fashionable audience.

The program numbers were as follows: Quartet No. 4, E minor, Chadwick; quartet No. 1, A minor, Ippolitoff-Ivanoff; andantino, Bruno Oscar Klein; "Aztec Dance," Frederick Preston Search, and canzonetta, Victor Herbert. The quartet was enthusiastically applauded and was compelled to repeat the entire last group, and in addition two encores, adagietto, by Bizet, and "Moment Musical," Schubert.

Williams in New England

and at Cincinnati Festival

Evan Williams, the distinguished tenor, whose recitals have been a striking feature in close to one hundred cities this season, is now in the East filling a number of engagements in New England during April. Mr. Williams appeared in Denver, Colorado Springs, Durango, Colo., and several other western places, meeting, as always, with the finest kind of success. The all English nature of his programs has earned him a fame that is widespread, and audiences go to his concerts knowing that all his offerings will not only be beautifully sung, but given in the English tongue with a clearness of enunciation surpassed by none.

Among the cities to be visited during April are Hartford, Torrington, Middletown, Bristol, Meriden, Danbury, North Adams and Greenfield. Later in the month Mr. Williams is booked to sing in Pittsburgh.

The Cincinnati Festival directors have again chosen Mr. Williams for the tenor oratorio roles this coming May. For several seasons past he has been a leading figure at the great Cincinnati music festivals, occupying a place of honor as an interpreter of lofty sentiment and an authority of the first rank.

Vera Barstow Re-engaged

Vera Barstow, before going West, played with tremendous success with the Matinee Musical Club, of Philadelphia, at their principal concert of the season on March 19.

Miss Barstow played a program which was devoted entirely to the works of American composers—Mrs. H. H. A. Beach, Albert Spalding, Cecil Burleigh and Victor Kolar.

After the concert Miss Barstow was entertained at luncheon by the president and officers of the club, and was the recipient of many honors and much praise.

Already Miss Barstow has been engaged for two appearances in Philadelphia next season.

Thibaud's Father-in-Law Killed in Paris

Mrs. Jacques Thibaud, wife of the French violinist, received a cable message today stating that her father, General Francfort, had been killed by a German shell in Paris. There were no particulars as to the circumstances.

Mrs. Thibaud has been in America for two years, during which time her husband, who was granted leave of absence from the French Army, has been giving concerts in New York and throughout the country.



AS DES GRIEUX IN "MANON"

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(Signed)

Lucien Muratore

OPINIONS OF THE PRESS

EXTRAORDINARY INTERNATIONAL
APPRECIATIONS OF HEIFETZLeading Canadian and American Critics Pay Tribute
to the Young Violinist

In the Toronto Saturday Night of March 9, Hector Charlesworth, one of the leading Canadian music critics, in a long, signed article, paid most unusual tribute to the young violin phenomenon, Jascha Heifetz, who has created



JASCHA HEIFETZ,
Violinist.

such a sensation in America during his first season, just ending. It is impossible to reproduce Mr. Charlesworth's article in its entirety, but a considerable portion of it follows:

A youth yet in his 'teens, a radiant genius, and a mature and finished artist, physical power, soul and mind—three in one—that is Jascha Heifetz!

One understands now why the veteran, H. E. Krehbiel, proclaimed Heifetz, after his first appearance in New York, the greatest young violinist who had been heard in America in twice twenty years; and why James Gibbons Huneker felt that his own prodigious vocabulary was insufficient to do him justice. We have in him a quiet, unassuming youth, absolutely devoid of mannerisms, grave as a statue, a lad who suggests the immutability of an oracle, who possesses everything in the way of technical efficiency that lesser men and women spend years striving for; and behind whose impassive exterior lurks probably as fine a musical temperament as the world has ever known. Such perfect intimacy and communion between a musical instrument and a human being the writer has never witnessed. There are moments, sometimes prolonged, when other famous violinists achieve this effect, but with Heifetz it is continuous.

Heifetz's tone is, in itself, golden and unique. It is indescribably limpid. Never in the most strenuous passages of a given composition, is it in the slightest degree forced. He never attempts to simulate passion; yet the tone is inimitably warm and pervasive. It winds itself around the senses of every listener, with the universal embracing enchantment of tempered sunlight; it is the quintessence of beautiful song. Technically Heifetz's playing is a coruscation of perfections. His staccato passages have a fairy-footed cleanliness and delicacy, that at the same time gives an effect of unlimited reserve force; his glissandos as he runs down a scale are ravishing in their shading and thrilling minutiae; his harmonics have the loveliness and purity of a full throated thrush. All the beauty that a composer may have had in his heart when he penned his music, finds a perfect and spontaneous expression through the bow and fingers of Heifetz. In other words, he is in the highest sense mediumistic. His personality never obtrudes itself between the composer and his utterance.

No less an admirer of Heifetz is W. J. Henderson, the veteran critic of the New York Sun, who devoted no less than a column and a quarter to an appreciation of the violinist in the Sun for Sunday, March 24. Space again for-

bids reproduction of the whole article, but the salient paragraphs appear below:

The prodigality of nature in the distribution of musical gifts has never been more brilliantly illustrated than in the course of the last two or three seasons. The advent of such youthful performers as Guiomar Novaes and Mischa Levitzki has excited the liveliest interest among lovers of piano music. Mme. Galli-Curci has alone sufficed to set the world aflame with enthusiasm over the voice and vocal art. But nothing has more greatly stirred the public than the appearance of Jascha Heifetz, the juvenile violinist.

Though he is now seventeen, those who have known him since he was only twelve declare that so far as technic is concerned he played quite as well then as he does now. This statement comes from other violinists who were pupils of Leopold Auer, the master of Heifetz.

This young Heifetz is extraordinary in the precise meaning of that word. His sudden leap into fame is one of the noteworthy incidents of the season. He had only to be heard in order to satisfy all judges of violin playing that the reports which had preceded him were in no way exaggerated. He stands at seventeen at the top of his profession. Despite his limitations, which will presently be defined, he is the first of living violinists. This, it will be conceded, is an extraordinary position for a boy to attain.

The gifts of young Heifetz are manifold. Though a mere boy, he has to be considered by the standards applied to the art of the masters. He is a great violinist and seems to justify his artistic lineage. This in itself is interesting and suggestive. He is a pupil of Leopold Auer, who studied in Peth and Vienna under Dont and afterward under the famous classic player, Joachim. This last was a pupil of Joseph Bohm, who learned his art from Pierre Rode, the great pupil of Viotti, the supreme master of the great Italian school of classic violin playing.

It would be, however, erroneous to conclude that Heifetz has the style of Viotti. The art of violin playing has acquired much that

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was unknown to that master, and it underwent almost revolutionary changes after Paganini had introduced his brilliant and astonishing performances. But if we desire thoroughly to appreciate young Heifetz's style we must recognize in it the preservation of the best Viotti traditions which have come down to us and the largest independence of the Paganini influence, which led always away from solid art toward showy virtuosity.

Heifetz possesses an exquisitely beautiful tone. His bowing is alive with sensitiveness. His style is ravishing in its purity. And these three qualities are prominent in spite of a technic which excites amazement and admiration. The boy's taste, which must have been inborn and instinctive at first, is fastidious to the last degree, but there is nothing emasculate in his playing. The qualities it would be sufficient to satisfy any music lover that the boy was of uncommon mould. But there is something to add and that something is of paramount importance. Heifetz is a sound artist in that he has solid musicianship backed by esthetic perceptions of the most delicate type. Dignity discloses itself in his physical poise on the stage and publishes itself in the aristocratic features of his style.

His most admirable achievement up to the time of this writing has been his performance of the familiar chaconne of Bach for violin alone. The piece is usually brought forward as a test of the player's largeness of conception and breadth of style. Violinists are almost invariably overwhelmed with self-consciousness while playing it in public. They assume the pose of one delivering an oration in the nature of an apologia pro sua vita. The result is a vast deal of instrumental rhetoric, which is often lauded the next morning as eloquence.

The attitude of Heifetz in playing the chaconne was no different from that which he assumed when performing less sacred works. He retained his customary dignity and repose of manner. And he played the music as if he were old Bach at home in Leipzig communing with his own soul and absolutely unaware that any one was listening to him.

It was the perfection of classic simplicity of style. There was no straining after effect, no parade of difficulties. He devoted his immense skill to a clear, restful, direct interpretation; and the result was that the spirit of Bach came into the hall. It was a great utterance. The chaconne was not written to be played in Carnegie Hall before 3,000 auditors. To make every serious hearer feel as if he were receiving a confidential revelation of genius was the triumph of a master.

Three Pennsylvania Cities Acclaim Sue Harvard

From three Pennsylvania cities comes word of the thorough triumph of that gifted singer, Sue Harvard, whose splendid art and delightful personality have made her a favorite with music lovers of that State. Here are some examples of the manner in which the press registered her success:

The crowning pleasure of the evening came when Miss Harvard's voice was added. The soprano sang four numbers, including her final encore, and in three of them she was accompanied by the full trio. The effect was truly ravishing. The singer's voice, a dramatic soprano of an especially rich quality, has attained a new beauty, her singing an even greater ease and assurance. She revealed a splendid dramatic intelligence in "Divinites du Styx," from Gluck's "Alceste," and an exceptional loveliness and beauty of tone, even in the highest notes. Her voice blended most beautifully with the trio in Rimsky-Korsakoff's "Chanson Indoue," and was heard again to advantage with this background in her effective singing of "Depuis le jour," from Charpentier's "Louise," and in Leroux's "Le Nil."

She gave the fullest revelation of her qualities as a lyric singer in a group of delectably atmospheric eighteenth century compositions arranged by Weckerlin. All four of these were done with much delicacy and imagination.—Pittsburgh Post.

She appears a petite person physically, though considerably more than that vocally. Her reputation in the concert world is dignified and she has appeared frequently with ensembles of the most exalted character. Her voice is very clear, even to almost unwonted brilliancy. Its quality and color charm, wonderful to say, increases as the notes ascend and they are graded in the upper part of the voice to exceeding loveliness. Her enunciation is crystal clear and distinct. She is a pleasing personality and her voice is one of exceptional vitality.—Wilkes-Barre Record.



SUE HARVARD,
Soprano.

Arthur Herschmann in Baltimore

Arthur Herschmann, baritone, was one of the soloists at a production of "The Messiah" in Baltimore April 2, given by the Oratorio Society, under the leadership of Joseph Pache, with the Russian Symphony Orchestra. The Baltimore Sun said:

The occasion was one of unusual interest. . . . Last night's performance was remarkably smooth and even and possessed many admirable qualities. . . . Arthur Herschmann displayed his usual conscientious artistry and fine lower register.

Herman Sandby at Camp Crane

Herman Sandby, the eminent Danish cellist, whose splendid musicianship has caused him to be widely known, gave a recital on Sunday, March 31, at Camp Crane, Allentown, Pa. He was assisted by L. T. Gruenberg at the piano.

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OPINIONS OF THE PRESS

"Max Rosen's Recital a Violin Treat"

Max Rosen's first concert appearance in Montreal, Canada, on March 21, was another achievement for the young American violinist. Appended are several of his newspaper notices:

ROSEN SHOWED GENIUS

Max Rosen last evening in his recital at the Windsor Hall showed himself a master of temperamental interpretative violin music, with beauty of tone and brilliancy of execution. Mr. Rosen is a young artist, but his playing showed that genius is no respecter of years.



MAX ROSEN,
Violinist.

A pupil of Leopold Auer, his playing showed the broad bowing and beautiful phrasing that great master has always imprinted upon his musicians, but he added to that a poetic fancy and delicacy of interpretation that no teacher could inspire. His technique was so perfect as to be quite inconspicuous, even in works of such tremendous difficulties as the final movement of Dvorák's concerto, or Wieniawski's polonaise. His program included many works calling for extraordinary brilliancy of treatment, but the brilliancy was merely incidental to the general effect, not the feature of his playing.—Montreal Gazette, March 22, 1918.

ROSEN'S RECITAL SHOWS FINE TONE AND GREAT NERVE**YOUNG VIOLINIST'S PLAYING HAS YOUTHFUL IMPULSE**

It has often been commented upon that it is the younger and less famous performers who give the worthiest programs, and Mr. Rosen is among those who try to break away from the beaten track. Why have not other violinists played the Dvorák concerto, we wonder. In Mr. Rosen's hands it yielded a bountiful supply of beautiful melody and seemed full of opportunities for legitimate effect. Mr. Rosen played it affectionately, intent upon its melodic appeal and concerned with the technically brilliant aspect of it only as that was the means of saying something. His tone is remarkably silky, and sweet but not saccharine. There was dash and plentiful verve in Mr. Rosen's presentation of the polonaise as there was pretty delicacy in the "Spinning Song" and Kreisler tune.—Montreal Star, March 22, 1918.

MAX ROSEN'S RECITAL A VIOLIN TREAT

At his recital at the Windsor Hall last night, he proved himself a master of the violin. The rendering of Anton Dvorák's concerto was exceptionally good, displaying splendid technique and exquisite phrasing abilities. The next item, a suite of Beethoven's, was given with charm, producing a brilliant tone. The "Chorus of Dervishes" so pleased the audience that the young artist was forced to repeat it.—Montreal Herald and Daily Telegraph, March 22, 1918.

Betsy Lane Shepherd Wins Brantford

Betsy Lane Shepherd was recently on tour in Canada, visiting the important city of Brantford, where her singing was much admired. Attention is called to her unique and winning personality, as well as to her fine singing, in the following press excerpt:

Betsy Lane Shepherd is beyond doubt the most accomplished and the most gifted young soprano who has visited our city in recent years. Hers is a unique personality, entirely graceful and wholly unspoiled, decidedly unprofessional in manner, without affectation. She has no happiest moments, for all her efforts are happy, and if, being human, she has limitations, last night's exacting program failed to find them. Jules Massenet's demand in the sweet "Air de Salome" was so charmingly, so faithfully met by Miss Shepherd that the audience could not be satisfied with less than an encore, and the response, "Come for a Sail," was no naively presented that it also earned a recall. This clever artist simply "made" Clifford Higgin's pretty songs, and so interpreted all three. The really highly meritorious "Twilight Lullaby" became a gem, sparkling and of intrinsic worth. New York could have done Brantford no greater honor than to share for one short evening this favored daughter of the gods (whomsoever they be, Apollo and some others) who send us grace, genius, high art and much else that is desirable, all embodied in one golden voiced child of song.—Exposition, Brantford, Canada.

Miss Davidson with Philadelphia Orchestra

Among Pittsburgh's younger gifted artists a place in the first rank must be given to Rebecca Davidson. A pianist of unusual ability, Miss Davidson approaches her art with a seriousness of purpose and a sincerity which cause her work to stand out. When she appeared as soloist with the Philadelphia Orchestra, Leopold Stokowski, conductor, she earned unstinted praise from the press, as witness the appended critiques:

It was in the admirable balance which she maintained throughout, that Miss Davidson's performance excelled. Her tone seemed perfectly adjusted to that of the orchestra, without losing anything of its warmth and purity. Technically her work impressed one as having all the fluent mastery which has so distinguished her recital performances, while one felt that her interpretation had splendid breadth and feeling. Her fine shading and phrasing seemed evidence of a high musical intelligence. The recognition of Miss Davidson as a Pittsburgh artist worthy of a place as solo-

ist with the Philadelphia Orchestra in its Pittsburgh series was thoroughly justified by the artist's work last night.—Pittsburgh Post.

Miss Davidson was heard in Rachmaninoff's C minor concerto, a work in which this fine composer endeavors to amalgamate the piano with the orchestra, rather than to put soloist and ensemble into sharp opposition in the old bravura style. It requires a renunciation of the old familiar tricks and a development of less pretentious but certainly not less valuable qualities. Miss Davidson met the problem like a musician and an artist. If she erred it was on the right side, in avoiding too high relief for the part, which after all is largely a question of interpretation. But even if we grant that at times she could have afforded to be more self-assertive, whenever she meant her part to be incisive there was splendid definiteness and firmness in her work. At all times there were such fine phrasing and subtle shading as justified the care Mr. Stokowski took with the orchestra's part and the enthusiasm of the audience.—Pittsburgh Post.

Neira Riegger with Cornell Orchestra

Neira Riegger appeared at Ithaca, N. Y., with the Cornell University Orchestra, Friday, March 22, and met with unusual success. She was recalled ten times after her various numbers.

Mme. Riegger was immediately re-engaged for the early part of next season and also received an engagement for the April concert of the Elmira Symphony Orchestra. The conductor of that organization being present, after hearing Mrs. Riegger, immediately engaged her for their next concert.

The following notices appeared in the Ithaca papers:

Mrs. Riegger proved a delightful soprano. . . . Mrs. Riegger's first offering, with orchestral accompaniment was "Il est bon" from "Hérodiade." The singer, a former resident of Ithaca, was enthusiastically received. She responded to an encore with "The Lark Now Leaves Her Watery Nest," by Parker.—Ithaca Journal.

NEIRA RIEGGER, SOPRANO SOLOIST, PLEASES

. . . Mrs. Riegger possesses a voice of remarkable range and beauty and a personality which make her art all the more appealing.—Ithaca News.

NEIRA RIEGGER WELL LIKED IN CONCERT

In her concert here Mrs. Riegger displayed a remarkable range of voice in all her numbers, and her personality lent much to her interpretations.—Cornell Sun.

San Francisco Does Homage to Hempel

"San Francisco's determination to do homage to a great singer, Frieda Hempel," who appeared in her first song recital in that city at the Columbia Theatre (March 10), brought out an audience "large, brilliant, enthusiastic and charmed," according to the San Francisco Chronicle. In reviewing Miss Hempel's concert, the paper further says:

Her coloratura offerings were distinguished for the clarity of the rapid staccato passages, each short-breathed note of which came forth pure, rounded and tinted with color—strings of pearls they were to match in perfection those around her full throat.

Mme. Hempel is something more than a vocalist. She is also a musician. Her sense of intonation is flawless. Variation from the pitch to her is a capital crime—not even to be thought of, and in the coloring of her phrases she is mistress of the art that wins deepest human sympathy.

MISS HEMPEL PURE LYRIC SOPRANO

HER ARTISTRY ATTAINS THAT PINNACLE OF PERFECTION WHICH ONLY SUPERLATIVES DESCRIBE

There are times when the concert reviewer would fain forget his professional obligations, relegate the faculty of observation to some obscure corner of the brain and give himself wholly up to the enjoyment of the hour. Such an occasion was the first San Francisco recital by Frieda Hempel. Hours of such sheer beauty as this should be savored to the utmost, free from the troubling intrusion of thought.

The artistry of Miss Hempel attains that pinnacle of perfection which only superlatives can becomingly describe. Dawn-touched crests of snow lift themselves beyond the reach of common phrases, and wordless admiration is the tribute they receive, when one abandons the struggle to make language express delight. But we seldom do abandon that attempt, and superlatives are the result.

Miss Hempel's voice is of that pure lyric quality than in clarity and sweetness is comparable only to the liquid notes of birds, with the addition of a warmth of color that no feathered songster knows. It is diamantine in its purity, whether one thinks of its flawless

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depths or of its flashing surfaces. Its volume is graduated from a silvery tenuity to a rich and splendid fullness, and its flexibility is marvelous. Its intonation is ever faithful to pitch, however difficult the tessitura of the song or the rapidity of the tempo.—San Francisco Examiner.

Frieda Hempel not only has a voice made up of gold and magic; she has a heart. It may be better to say that she has a voice with a heart in it. She combines with her pure lyric soprano an understanding and feeling and charm possessed by few artists who have been heard here this season.

Her program was well chosen, well balanced, with its three numbers chosen obviously to permit a display of remarkable technique and control, as well as for their dramatic beauty, and with the various groups of more tender, intimate songs. The simple songs, by the way, required as much artistry, albeit of another kind, as did the larger dramatic numbers. Superlatives must first be employed to adequately portray the Hempel artistry. All of these fit: Clarity, sweetness, color, warmth, purity, flawlessness, flexibility ad infinitum. The unexcelled purity of the Hempel voice, with all of its golden wealth, was displayed in the very difficult Proch theme and variations, sung with seeming ease. Incidentally, Miss Hempel is very good to look upon.—San Francisco Bulletin.

Cornelius van Vliet Wins High Favor

Wherever Cornelius van Vliet, the widely known Dutch cellist, appears the consensus of opinion always testifies to the excellence of his art. Some recent encomiums from the South and the West are appended:

Mr. van Vliet, the soloist, was very good indeed and fully sustained his reputation as an instrumentalist of rare accomplishments.—Houston Daily Post, Houston, Texas, January 25, 1918.

The concerto for cello is a very melodious work and excellently suited to exploiting the capabilities of that instrument. Mr. van

times this winter. In the early Italian songs his legato and cantilena were impeccable.—Milwaukee Sentinel.

He is gifted with a baritone of unusually pleasing qualities, excellent diction, and a fine instinct for and an appreciation of the dramatic.—Milwaukee Free Press.

Reinold Werrenrath is one of the finest artists that we have heard here in many a long day. He has a smooth, luscious baritone, used perfectly, and with astonishing variety of color. His technique is faultless, but the nicest thing about it is that it is always absolutely subservient to his artistic intention. And his artistic intention is always satisfying. His singing is so finished, so intelligent, while at the same time so spontaneous, that it is not surprising that Fritz Kreisler, who is the same sort of artist with his violin, wanted to play his piano accompaniments some time ago in New York. His enunciation makes every song he sings clear to everyone.—Milwaukee Journal.

Reinold Werrenrath so took his audience by storm that his appearance amounted to a triumphant one. He has a wonderful baritone, deep, full, rich, abounding in melodic quality, and beyond this he has warmth and distinction of personality, dramatic insight, and a certain human quality which at once knits him up with his audience in intimate understanding and response.—Evening Wisconsin.

Mr. Werrenrath appeared in concert at the Orpheum Theatre in Harrisburg, Pa., and his well balanced program proved a delight to the eager audience which filled the theatre to capacity and demonstrated their enthusiasm with hearty applause from the opening number to the end of the delightful program.

Of course, Mr. Werrenrath sings every thing so well that it is rather unwise and foolish to say he does one style better than another. He sang almost every type of song and is indeed a most versatile artist and does everything well. He has a refinement in his work, not often heard; his art of tone coloring, his beautiful diction and extraordinary interpretation are a joy, and this, combined with a beautiful voice, make him the splendid concert giver that he is.—Harrisburg Telegraph.

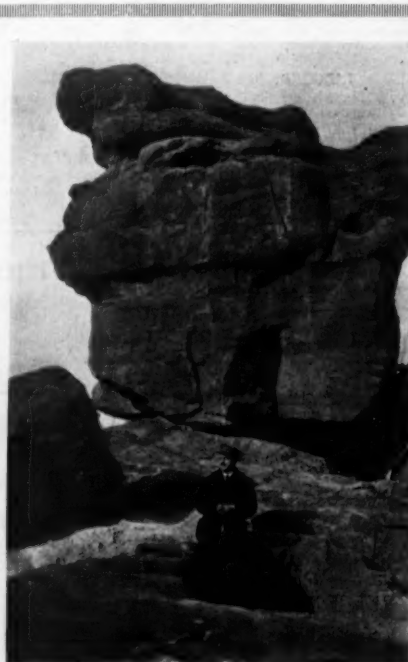
Edith Mason's Continued Success

Edith Mason, the young American soprano, formerly of the Metropolitan Opera, has been extremely successful this season as prima donna of the Bracale Opera Company. That organization is now playing in Porto Rico after a long season in Havana and the principal Cuban cities. An idea of the enthusiasm with which Miss Mason was acclaimed by our Latin-American neighbors can be had from the following notices in Havana papers:

"FAUST"

Miss Mason was the heroine of the night. She sang the celebrated "Jewel Song" with exquisite delicacy and demonstrated how great is her interpretative talent in the last two acts, the trial for lyric artists.—La Nacion, January 13, 1918.

Edith Mason, the notable North American artist, impersonated the Marguerite admirably. Her beautiful voice of most exquisite timbre and her good taste as a singer who has perfect command of vocal technique, delighted the select audience. She gave to the difficult



CORNELIUS VAN VLIET,
The Dutch cellist, at Balanced Rock, Colorado Springs.

Vliet displayed a tone of great beauty, a skillful bow arm and an amazing left hand dexterity which made light of the many technical difficulties of the concerto.—Tucson Citizen, Tucson, Arizona, January 31, 1918.

The number by van Goens, played by Cornelius van Vliet, the cellist, was so thoroughly enjoyed that he was obliged to respond with an encore, which he played to a harp accompaniment. His tone and technique were faultless, and his interpretation so musical that one almost forgot the occasional noisy surroundings.—Arizona Republican, Phoenix, Arizona, February 1, 1918.

Mr. van Vliet played van Goens' concerto for cello and orchestra in A minor and gave renewed evidence of his undoubted ability as a virtuoso.—Los Angeles Daily Times, Los Angeles, Cal., February 6, 1918.

Cornelius van Vliet, first cellist of the orchestra, and soloist of the program, gave an excellent performance of van Goens' concerto in A minor, with the orchestra. His work is painstakingly done, but unstinted. There is apparent freedom in his movements and abandon to the theme. Responding to a call from the audience of enthusiastic listeners, Mr. van Vliet played "The Swan," with a harp accompaniment.—Denver Times, Denver, Col., February 20, 1918.

Werrenrath "Sings Everything Well"

Three years ago Reinold Werrenrath appeared in Milwaukee with Geraldine Farrar and he created a great impression on Milwaukee music lovers. He sang his way into the hearts of his audience once again on March 8, when he appeared in joint recital with Anna Case at the Pabst Theatre. He not only received an ovation from the audience, but from the press as well. The Milwaukee Sentinel spoke of him as "a genuine singer who knows everything there is to know about the use of the human voice. He received a genuine ovation, and deserved it, every bit of it."

Reinold Werrenrath is a baritone of such creative power and unusual imagination as to have made a distinct place for himself in the musical world. His characterization of each song is so complete that while subscribing to established standards, is yet invested with his own individuality as to seem an original creation.

He has the same unnameable something which makes John McCormack one of the most beloved of singers. Call it personality, temperament or magnetism, it is his in the largest measure. A voice in addition to this of splendid range which throughout never varies in the wonderful mellow quality, the tone perfectly produced, tenderness, and keen sense of humor, and what more do you want in any singer? Mr. Werrenrath plays upon his audience, as though it were an instrument, bringing forth at will sadness or tragedy, fun or sentiment, and stirring their emotions as they are not often stirred. His singing of "The Star Spangled Banner" was something of a revelation to those of us who have heard it several hundred



EDITH MASON,
As Mimi in "La Bohème."

impersonation the true "cachet." In the ballad of the "King of Thule" and in the "Jewel Song" she obtained a great artistic triumph and was most justly applauded. She has magnificent diction and sings with a facility which enchants one. Her work was exquisite during the entire opera.—Diario de la Marina, January 13, 1918.

The role of Marguerite was magnificently sung and interpreted by Edith Mason. She was the "clou" of the night. She is the ideal Marguerite.—Cuba, January 14, 1918.

Edith Mason reveals herself to us at each step as a notable actress and singer of multiple faculties. She was an ideal Marguerite from the esthetic point of view; remarkable vocally and from the point of view as a comedienne. In the "Jewel Song" she subjugated us with the perfection of her singing. Miss Mason was given a tremendous ovation.—El Mundo, January 13, 1918.

A sweet Marguerite, that of Edith Mason who showed us once again her high artistic value. Our first impression of her never changes, something serious in the operatic art. We remember the smile that came to our mind the day following her debut—she is real gold, not imitation. We again confirm that simile.—La Prensa, January 13, 1918.

Edith Mason presented us an ideal Marguerite, singing her role with art and perfection. In the "Jewel Song," in the duet with the

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tenor and in the trio she showed her vocal perfection and hers was a real triumph, gaining enthusiastic ovations.—El Dia, January 14, 1918.

"RIGOLETTO"

In "Rigoletto" was presented a Gilda most artistic and for vocal merit most heartily applauded. For a long time the part of Gilda has not been so justly applauded as it was on Saturday, by Edith Mason. This artist of noble voice and art, soars high and will soar still higher toward the light, toward the altitude where triviality does not exist. The admired and admirable Marguerite of "Faust" was none the less admirable and admired Gilda of "Rigoletto" on Saturday.—La Discussion, January 21, 1918.

Edith Mason, the charming North American soprano of celestial voice, sang superbly, overcoming the difficulties which the tessitura of this role offers and displaying splendid vocal agility. She was given a great ovation.—La Noche, January 21, 1918.

Edith Mason, the charming singer, received in her turn much applause—she was a delicious Gilda.—Diario de la Marina, January 20, 1918.

Edith Mason made a creation of her role and was justly applauded.—El Dia, January 20, 1918.

La Mason sang with a beauty of voice that was almost spiritual and with her delicate art in diction. She triumphs on all occasions in whatever opera she appears.—La Nacion, January 20, 1918.

Edith Mason, full of beauty, of candor, of seductive grace, gave to the figure of Gilda a singular and delightful impersonation. In the lyric part of her role, how exquisitely she displayed her great vocal gifts. In the delicious aria, the "Caro Nome," and in the duets and in the famous quartet Edith Mason, the adorable Gilda, received unanimous, persistent and stirring ovations. This exceptional Gilda will live for many years in the memory of those who had the fortune to see her and to hear her.—El Mundo, January 20, 1918.

"MEFISTOFELE"

Miss Mason repeated her great success of the "Faust" of Gounod, portraying irreproachably the innocent Marguerite and singing the romanza with a celestial voice.—La Noche, January 25, 1918.

Edith Mason gave to the Marguerite a high relief with her beautiful vocal organ of exquisite colorings, her impassioned manner of expression and her emotion in dramatic phrases. The aria and the duo with Faust which precedes her death, she rendered with greatest artistry.—La Nacion, January 25, 1918.

Miss Mason was in excellent condition vocally; limpid the high tones, fresh and sustained the medium ones. She sang with the art and good taste that is inherent in her. The beautiful aria of the third act and the suave duo with Faust, she sang in a most admirable manner.—La Prensa, January 25, 1918.

Edith Mason is the Marguerite created by Goethe and which Gounod first and afterward Boito put upon the stage. The charming soprano is all distinction and delicacy. She sang her aria divinely and in the same manner all the music which follows it.—El Mundo, January 25, 1918.

Edith Mason was a delicious Marguerite in the aria, "L'altra notte," and in the duo she fully confirmed that that she is an exquisite singer.—Diario de la Marina, January 25, 1918.

Edith Mason is an artist of instinctive and great culture. Her interpretation both vocally and dramatically of the role of Marguerite merits the most sincere and enthusiastic praise. The ovations given her after the aria and at the fall of the curtain fully proved the appreciation of the audience.—La Discussion, January 25, 1918.

Miss Mason was the ideal Marguerite. This charming and intelligent singer gave us again last night the proof of her great talent. She was a Marguerite quite different from the one in "Faust," and so it should be. She was magnificent in the prison scene. From the vocal standpoint we may say that she subjugated us again with her harmonious voice of purest timbre. The public accorded her many ovations and curtain calls.—Cuba, January 25, 1918.

An "Endorsement of Americanism"

J. Fred Wolle, the famous Bach exponent, gave an organ recital at Evanston, Ill., March 21, which was duly and appreciatively reviewed in the Music News, Chicago, March 29. This is the notice, which appeared under the caption "An Unusual Organ Recital":

On last Thursday evening, March 21, a great many students at Evanston missed the opportunity to hear an organ recital of very unusual content and charm—and, the same thing may be said of the big army of organists in Chicago—for such was the value of this function that it would have paid any of them to have come from the uttermost parts of the city and suburbs to have heard it. The program was given by J. Fred Wolle, of Bethlehem, Pa., and took place at Fisk Hall of the University, where there is a splendid new organ, there being present a medium sized audience, instead of the capacity house which should have responded to the opportunity.

The following remarkable program was given:

Sixteenth century: Gabrieli
Canzona Palestrina
Ricercare Palestrina
Pavane, the Earl of Salisbury Byrd
Seventeenth century: Frescobaldi
Passacaglia Clarambault
Prelude Dandrieu
Musette
Eighteenth century:
Toccata, Aria and Fugue Bach
Toccata ("Oedipus of Thebes") Mercaux
Bell Rondo Morandi
Nineteenth century:
Pastoral Sonata (third movement) Rheinberger
Fragment (Lanier's "Flute") Sidney Lanier
Chromatic Fantasia Thiele

Dr. Wolle is the director of the Bach Festival at Bethlehem and, in this position, is responsible for one of the highest grade events in the country. Year by year, these festivals present works of the most difficult and comprehensive scope, and to the director has come the reputation for Bach erudition second to no one else in America at least. It is to be expected, therefore, that in an appearance as solo organist he would put his work on a very sincere and high grade standard. Such, indeed, was the case and the evening at Fisk Hall proved to be a benediction.

Dr. Wolle has technic aplenty to cover the requirements of such a program as the above—indeed, it probably would be more than ample for any program which might be put together, but technic does not enter into the calculation at all when speaking of his work, for he plays in the most simple and unaffected manner that could be imagined and cares not a whit for display of any sort. The interpretation of the music is the whole story to him.

The first group proved to be of rare elegance, both in style and in presentation, and the second, rising to a little higher tide of technical and harmonic display, proved delightful also, the Clarambault prelude, which is distinctively pastoral in effect, being unusually lovely.

Dr. Wolle is, naturally, authoritative to the extreme in the playing of Bach and might be commended from very many standpoints. One item worth noting was the fact that he seems to have sensed the value of the pause in much greater degree than any player in memory. The "Bell" rondo (Morandi) was as delightful a piece of playing as any one could wish.

The player took occasion to give the genesis of Lanier and to tell the history of the "Fragment," which proved to be so altogether beautiful that the audience demanded its repetition, much to the delight of Dr. Wolle, who called this an "endorsement of Americanism." The Rheinberger and Thiele, familiar numbers, were played in unusually adept and convincing style.

Hemus Leads Naval Singers

Percy Hemus' naval boys sang at Proctor's Palace Theatre, Yonkers, April 3. A selected contingent of sail-

ors and marines from Pelham Bay Camp, U. S. Naval Reserve, appeared, and Mr. Hemus conducted these singers in a manner which brought tremendous applause from the crowded house. They sang "Sweet Emalina, My Gal" and some highly original words set to the tune of "John Brown's Body." The refrain of the last named song is as follows:

We'll take a submarine
And knock him on the bean,
And then there won't be any
Kaiser any more.

Of Mr. Hemus two newspapers said as follows:

The singing was under the direction of Percy Hemus, song leader of the U. S. N., who has taken charge of this work at Pelham Bay for the Commission on Training Camp Activities. Mr. Hemus for ten years was the baritone soloist of St. Patrick's Cathedral, New York, and has frequently appeared in concerts at Carnegie and Aeolian Halls.—Yonkers Herald.

Under the leadership of Percy Hemus, the well known concert singer who has appeared upon numerous occasions at Aeolian and Carnegie Halls, they sang camp songs and depicted their life at the camp in a splendid manner.—Yonkers Daily Herald.

"Jeannette Durno a Wonderful Pianist"

Another proof of the enthusiasm which greets Jeannette Durno, the well known Chicago pianist, wherever she ap-

pears is the following notice from the Hutchinson (Kan.) Gazette of February 28:

JEANNETTE DURNO A WONDERFUL PIANIST


Miss Durno made herself a welcome last night that will be extended as often as she cares to come to Hutchinson. Her Scarlatti number was played with a delicate incisiveness and purity of touch that were charming. The same quality, plus prodigious technic, real musical feeling and a round full tone, were equally to be noted in her Debussy number—more modern stuff, and the crowd swallowed it whole—and the Leschetizky and Liszt to which they reacted with more ease and enjoyment. On top of this heavy group Miss Durno was generous to give an encore, a Mendelssohn scherzo.

Warren Proctor Highly Lauded

Of the recital by Warren Proctor in Chicago, on March 11, Maurice Rosenfeld, of the Daily News, said:

Mr. Proctor's voice is of very fine quality. It is even in its range and has a timbre well suited to the songs by Rice and Jensen. Selections for a lyric tenor are difficult to find, for the sentiment of songs chosen for recital purposes are for the most part made up of romantic texts, and the dramatic, forceful expressions must be omitted. This made Warren Proctor's song recital at Central Music Hall all the more interesting, for his choice of ballads and songs showed good taste, and his manner of singing them had an easy through elegant style.

A French group of four songs was presented with good French diction, and in fact one salient feature of the entire recital was the clear enunciation which Mr. Proctor employed. His art is well suited to the concert stage, though the appearance he has made with the Chicago Opera Company added to his versatility.



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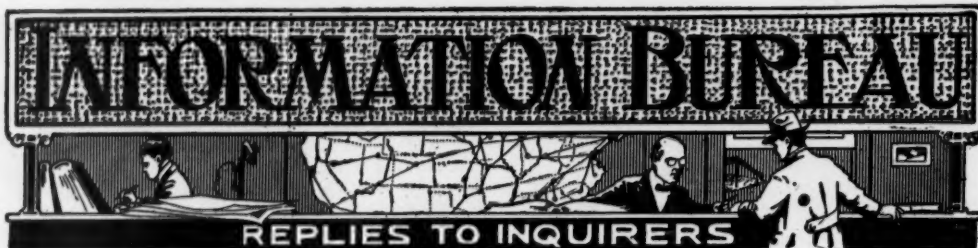
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Frederic Field Bullard

"Some years ago I heard some songs by a composer named Frederic Field Bullard. Can you tell me anything about him and his songs? If I remember correctly he lived in Boston. If you could give me sufficient information I should be glad to write a paper about him to use in our club. Who publishes his music?"

Frederic Field Bullard was born in Boston, September 21, 1864. At first he began the study of chemistry, but soon relinquished that branch of education to take up the study of music. For four years he studied in Munich with Rheinberger. After his return to Boston, that is, after 1892, he taught music in his native city and spent much time in composition of the many songs, anthems and part songs that became well known during his life, among them a number that became very popular. He was music critic for Time and the Hour, and died at the early age of forty, on June 24, 1904. It is difficult to understand why his songs are not heard more often, as they are fine program numbers. Many of his songs have a fine, vigorous, "masculine" quality never exceeded in the compositions of any other American. The "Stein Song" had a great vogue with clubs. "Nottingham Hunt" was sung by one of the young singers of Boston, and was so effective and much liked that he was always asked to have it one of the numbers on his program. "The Sword of Ferrara" is a really great song that requires a good bit of "singing," but would undoubtedly be a welcome addition to the American list. There are a number of hymns and anthems, while "The Indifferent Mariner," "The Rose of Kenmare," "Winter Song" ("Pass the Pipes, Pass the Bowl") and "Dream from Yonder Star" are others well remembered. O. Ditson Company, Boston Music Company, John Church Company, Arthur P. Schmidt and White-Smith Publishing Company all have his songs on their lists.

Women's Musical Clubs

"I am from the Middle West and have heard considerable of the good work of women's musical clubs in New York City. I would like to get in close touch with their method and am writing you to inquire just how I may accomplish this. Are there many of these clubs in New York?"

There are half a dozen or more women's musical clubs in New York City, all of them in a flourishing condition. Among these clubs are the Rubinstein, Mrs. William R. Chapman, Hotel Waldorf-Astoria, president; Harlem Philharmonic Society, Mrs. C. Victor Twiss, 419 West 144th street, president (this club has a membership of 300 women); Mozart Society, Mrs. Noble McConnell, 104 West Seventieth street, president; Schumann Club, Mrs. Harry Francis Burns, 1289 Dean street, Brooklyn, president; St. Cecilia Club, Victor Harris, 40 St. Nicholas Terrace, director. All these clubs are conducted on a sound business basis, that is, they have rules (and these rules are adhered to) about rehearsals, etc. No performance of any work is permitted until it has been fully rehearsed, so it can be presented in what may be called a "professional" manner. Naturally the members of these organizations are music lovers, heartily in sympathy with the aims of the director. But what many people do not realize is, that to belong to such clubs means work, each one who participates giving of her best to make a complete whole. If you should write to any one of these officers, you would undoubtedly obtain further details. It may be well to bear in mind that an applicant for admission to a musical club has to possess a voice that satisfies the demands of the committee, and also must have had sufficient training to be able to know something about the use of the voice. Reading at sight is an accomplishment highly appreciated.

New Singers and Old

"There is a subject about which I should be glad to have your opinion, which is my excuse for troubling you. In nearly every notice or criticism of a new singer, and this has recently been brought forcibly to my mind by the notices of Galli-Curci, there is usually a comparison or some allusion to a singer of forty, fifty or more years ago, who was great! And often the inference can be drawn that the new singers, those of the present day, are not equal to the older ones, that they have not as good voices as the older singers, that they cannot sing as well, etc. Do you think this is true?"

Undoubtedly there were good singers in the past, for all the traditions tell us so, but how can the critics of today compare the voices and methods of the present generation with those of the past, when they never heard any of them sing? Which one of the present day critics heard Jenny Lind, for example, whose name is constantly being brought forward? Is it not a fact that she was "advertised like a

circus?" the only way that P. T. Barnum knew how to present her to the American public. Without detracting from her ability as a singer, is it not probable that even at that time there were some of the critics who compared her to some other singer of the remoter past to her disadvantage? Two of the songs that she sang as encores have been handed down in the writer's family, and there is not a singer of the present day who would place such inane, trivial "pieces" on a program. The words and music are equally silly. When one hears Galli-Curci, Barrientos, Florence Easton, Mabel Garrison, Muzio, Matzenauer (for it is of women's voices that the criticisms have been most pronounced recently), it seems impossible to believe that they are not equal and even better than the earlier opera singers. Look at the programs that Frieda Hempel is singing on her concert tour, and the Wagner music sung by the moderns. Did many or any of the older singers have such a varied repertoire, or could they have sung such a one? Is it not one of the modern methods of thought that there is nothing as good as it used to be? How can two voices be compared when one of them has never been heard by the critic? Even comparisons of voices that are before the public today is rather perfunctory, for there are no two voices alike, nor do any two persons sing exactly the same. Patti's voice is hers. Another voice may remind you of it, but it is the individuality of each singer that constitutes the charm and makes or mars the singing. At the present time we have some splendid singers, many splendid singers, in fact, both women and men, whose standard is very high and one that the still younger singers may have difficulty in reaching.

Tenors and Tenors

"Is it true that Edward Johnson, the American tenor, now singing in Italy, is to appear with the Metropolitan Opera Company next season? Some time ago it was nounced that Charles Hackett was to be added to the tenor forces. What roles will these two tenors be likely to fill, since the company also numbers Caruso, Lazaro and Martinelli as first tenors?"

There is a very persistent rumor that Edward Johnson will be a member of the Metropolitan Opera House forces next season. The Metropolitan Opera Company seems to be rich in tenors, and (if tenors ever have heart burnings) there may be some heart burnings as to the roles to be sung by the newer members. There will, of course, be a desire on the part of the public to hear the two young Americans who have had such success abroad. The present "tenors" have a firm place in the hearts of the public, who would be disappointed to hear others in the roles associated with their names. However, time will tell, and we must await the announcement of the next season's repertoire and cast.

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed
Information Bureau, Musical Courier
437 Fifth Avenue, New York, N. Y.

See a paragraph in reference on page 20 of the MUSICAL COURIER for April 4.

Position as Violinist Wanted

"Will you kindly inform me where I can find a position as violinist, and how to go about it? I have just been accepted as a member of Musical Union, Local 310. Would like to put my application in for a seaside resort for the coming summer. How can I find the names of musical directors?"

There are often advertisements in the Hotel Men's Gazette of positions for musicians for the summer hotels which might be of service to you. The International Musical and Educational Agency, Carnegie Hall, may know of some opening. Engagements are made early in the spring for the summer season.

Verdi's "Requiem"

"I see in the daily papers that there was 'much applause' at the performance of Verdi's 'Requiem' on Good Friday at the Metropolitan Opera House. Do you think it is proper for an audience to applaud in a requiem?"

The "Requiem" was sung at a public concert for which admission was charged, and not in a church as a solemn religious service, therefore it seems perfectly proper for the audience to applaud. Some of those who attended the performance were, possibly, not churchgoers; they went for the pleasure of listening to a beautiful piece of music well sung, expressing their appreciation by applause. In the staid city of Boston, some years ago, a Requiem Mass was sung at Symphony Hall, when the audience applauded loudly, if not discriminatingly.

Lambert Murphy Discusses the Encore Evil

"There is a particularly annoying and growing evil of the concert stage which after having lain dormant for some time, is again springing into favor. It has no official title, but I call it just plain 'stealing encores!' said Lambert Murphy, the popular young tenor, formerly of the Metropolitan Opera Company. "The past few weeks have shown me how many 'big' artists are indulging in this, and I must say that I am not only surprised but amused at some of the ruses used to get the opportunity of reappearing. In the minds of the artists who employ these various artificial means there is a peculiar psychology that gives them the impression they are being made popular by such devices. Reasoning would surely show this an erroneous impression.

"Is there anything as distasteful as the ever present claque at the opera house? Fortunately, we haven't that professional pest in our concert halls, but we have the 'encore fiend' that is nearly as bad.

"As it is, the average recital program is too long without having encore after encore added. Even if the applause is sincere, wouldn't it be a better idea to have the audience leave with a sense of not having had enough, rather than take a chance that they have had too much? Some people, particularly the layman, whom we are trying to educate to know and appreciate a high standard of music, is easily surfeited. Isn't it much better to have him leave the hall saying, 'I really would have liked another number,' or 'The concert wasn't half long enough?' We are more apt to hear, 'Do you know, the program was just a bit too long?' or 'What is the idea of all the encores?' Sometimes, without knowing the reason, people are heard to exclaim, 'My, but that was a heavy program; I guess it was too long.'

"During the past season I have watched singers encourage the encore fiend. I have been curiously analytical, wondering which Socratic method was the most successful. The first and simplest method is to rush on the stage in spite of thin applause and nod and smile to the few who are making the diminutive noise. This always encourages a few more who applaud automatically with their neighbors. This is the contagious type who get the habit from the person in the next seat, and who never fail to work up enough enthusiasm for another song. The artist then steps back to the piano (the accompanist has been told the psychological time to make his appearance) and with a patronizing but infectious smile we get the much desired (?) encore.

"One of my very recent experiences was in a big Mid-Western city. The soprano who was appearing rushed off the stage after her last group, and in so doing accidentally caught her dress in the scenery on the side of the stage. 'Oh, dear,' she exclaimed, as she appeared to have great difficulty extracting the seemingly intricate folds of her gown. This started a titter and mild applause in the audience, which, together with nods and laughter from the soprano, gradually assumed an impetus that eventually developed into a roar of applause. Nodding her head over her shoulder in assent that she would sing again in response to their insistence, she finally succeeded in freeing her gown. Retreating to the rear of the stage, she motioned to her accompanist for the assistance he proceeded to supply her with.

"At another recent recital, the soloist tried and succeeded in getting two encores by almost the exact same method. After her second group, which ended with one of those songs we are pleased to typify as so effective to end a group with, she came back very quickly, ran to the front of the stage, and leaning over the footlights, asked her hearers in a coy, confiding little voice, 'Shall I sing it again?' The applause agreed to tolerate the repetition. After the next group the artist reappeared and in the same demure voice which had been so effective a few minutes before asked, 'Which one shall I repeat?' Sensing the composite opinion of the audience, an encore was easily and speedily found.

"Why don't you take a bow?" inquired the local manager of a theatre in a small Western city at the end of an operatic duet which had been received with a more than usual amount of applause. The question was put to a man who was giving a joint recital with a very popular soprano. 'You're entitled to share the honors, aren't you?' asked his questioner.

"Yes," answered the man, 'but I can get more than one bow if I let the lady take the first one alone. Audiences are usually fair, and I'm always positive of getting one anyway. When I stand back and appear to be modest and

gallant, it usually brings two or three bows and is good for an encore at the end of my solo group.'

"There is a favorite stunt with coloratura sopranos which never fails. I have seen it used very often with great success. After emitting a high, final note—the final note is always high—they rush off the stage, and as soon as they are out of sight of the audience they begin to sing some florid little bit, as if their eager, energetic, artistic temperaments could not be restrained. The altitude and difficulty of the trill always brings forth thunderous hand-clapping and loud exclamations of 'Isn't she wonderful?' and 'Encore, encore!'—and who could possibly resist such persistence?

"There are a number of singers who apparently do not strive so hard for an encore, but who work very effectively by living the text. One man I heard recently would shrug his shoulders and shake himself to show indifference if the text depicted it, and whenever he came to the word 'laugh,' he would stop singing and actually laugh out loud. This rather appealing little ha, ha, together with a sprightly twinkle of the eye was infectious enough to start a little ripple of merriment, which welled up into an almost spontaneous outburst of approval. After that the encore was easily taken to the accompaniment of approving exclamations such as 'How natural,' and 'Lovely,' 'Splendid,' 'Capital,' etc.

"I have noticed that an effective way to gain the sympathy of the audience is to be quite confidential and remark about something very personal. Among various remarks I have heard recently are: 'Oh, my hair is falling down,' 'You really mustn't keep me,' 'I'm sorry, but I'm afraid I might miss my train,' etc.

"Of course, the easiest way to get applause is the old, time-worn method of receiving a funeral amount of flowers."

Percy Grainger to Play in Plainfield

Percy Grainger will appear in a dual role at the Plainfield Musical Club, in Plainfield, N. J., on April 18. First he will play the saxophone in the Fifteenth Band of the Coast Artillery, and later he will be the piano soloist of the band, playing Liszt's Hungarian fantasy for piano and orchestra. This has been rearranged for military band by Rocco Resta. Mr. Grainger, now addressed exclusively as Bandsman Grainger, is stationed at Fort Hamilton, in Brooklyn.

National Patriotic Song Committee

Helps Liberty Loan Drive

The activities of the National Patriotic Song Committee are becoming of increasing importance and scope. Arrangements have been completed with the Liberty Loan Committee by which the song committee is to provide and supervise music for the meetings of the coming Liberty Loan drive.

A special meeting for salesmen was held Wednesday evening of last week at Carnegie Hall, when David Bispham sang several numbers. Thursday, Clara Clemens, daughter of Mark Twain, sang at the meeting for clergymen, held at the Fifth Avenue Presbyterian Church. Saturday, when the drive was publicly launched from the steps of the sub-treasury at Wall street, Yvonne de Tréville was soloist with the chorus of the Rubinstein Club, augmented by members of men's singing clubs.

On April 14, Mme. Schumann-Heink will sing at a big mass meeting in Carnegie Hall, and many other famous stars will be heard during the course of the drive. Never has music played so important a part in winning a war, and never did any class of society respond to the call of patriotism with greater enthusiasm than the musicians.

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 Talks to Young People—School Children
 Show Efficient Musical Instruction—
 Arpi Male Chorus Does Ad-
 mirable Work

Minneapolis, Minn., March 29, 1918.

The fifteenth season of the Minneapolis Symphony Or-
 chestra is rapidly coming to a close with fresh laurels for
 Emil Oberhoffer and his men. Many new numbers have
 been added to the already large repertoire of the orchestra,
 and each number has been played with painstaking care
 and deep thought.

On March 15, Leopold Godowsky was the soloist, using
 as his vehicle of expression Liszt's A major concerto,
 which he played with technical perfection and a tempo so
 tempestuous as to defy most living pianists. The orches-
 tral offerings were the overture to "Coriolanus," op. 62, of
 Beethoven; the Brahms No. 1 symphony in C minor, op.
 68, and the prelude and Isolda's "Love Death," from
 "Tristan and Isolde." The strings of the orchestra long
 have been practically perfect, and now we see that the
 brass section is improving, so that the great "organ" tone
 that marks the greatest orchestras of the world is being
 evidenced.

Czerwonky Soloist at Popular Concert

No popular concert season is complete until Richard
 Czerwonky, concertmaster, has been soloist. March 17 saw
 him in that role. He played the d'Ambrosio concerto in
 B minor in his impeccable style. This marks his playing
 of practically every concerto written for violin and or-
 chestra, and many times he has arranged accompaniments
 for novelty numbers—his arrangement of Kreisler's "Schön
 Rosemarin" being about the best orchestration that we
 know.

The orchestra played the overture "The Land of the
 Mountain and the Flood," by MacCunn, Stanford's Irish
 symphony and Herbert's "Badinage," "Air de Ballet" and
 Irish rhapsody. The Irish touch on March 17 shows how
 Mr. Oberhoffer always compiles his programs with a view
 to please as well as with the up-to-date idea.

Another Delightful Popular Concert

The next popular concert (March 24) gave us the priv-
 ilege of hearing our wonderful oboe player, Bruno Labate,
 in a Mozart concerto (F major), which pleased and de-
 lighted the popular concert goers.

Idelle Patterson sang the Handel aria, "Caro Selve,"
 from "Atalanta," and the "Traviata" aria. In the latter
 she was most happy and received a complete ovation.

The orchestra played Ippolitoff Ivanoff's "March of
 the Sardar," Lalo's overture to "Le Roi d'Ys," Grieg's
 lyric suite, Moszkowski's serenade and Alfen's Swedish
 rhapsody, "Midsommarmvaka."

Galli-Curci, Soloist

The final Friday night concert was given Wednes-
 day evening, March 27, to avoid a Good Friday per-
 formance, with Galli-Curci as soloist. This well her-
 alded soprano substantiated her advance notices. Her
 singing of the "Bell Song" from "Lakmé," of Delibes,
 and the "Shadow Song" from "Dinorah," of Meyerbeer,
 brought her an ovation.

The orchestra played with remarkable skill the Gold-
 mark symphony, No. 1, in E flat major, the "Three Paint-
 ings," by Borowski, and the "Invitation to the Dance," by
 Weber-Weingartner.

Oberhoffer Talks to Crowds of Young People

Every concert given by the Minneapolis Symphony Or-
 chestra is opened by the singing of "America" and closed
 by "The Star Spangled Banner." So also the Young
 People's concert (the last one of the year) on Friday
 afternoon, March 22. Two American composers, Chad-
 wick and Hadley, were considered by Emil Oberhoffer in
 his remarks. The two symphonic sketches, "Jubilee" and
 "Noël," and the "Tam o' Shanter" ballad of the former
 composer and the "Angelus" from the third symphony,
 and "East" and "South," from the fourth symphony of
 Hadley, were given a careful reading and received with
 great enthusiasm by the thousands of children who attend
 these concerts. The educational value of these concerts
 is such that the Federal tax of 10 per cent. was remitted.

The executive committee showed its great generosity by
 giving free entrance to several hundred students of the
 Navy (Dunwoody School) and the aviators at the Over-
 land field.

A Wagnerian Program

The final popular concert was given March 31 to an
 audience that came to hear Wagner for a whole after-
 noon program. From the start with the grand march
 from "Tannhäuser" to the finish—the prelude to the "Mas-
 tersingers of Nuremberg"—every number was of educa-
 tional value as well as furnishing keen enjoyment. These
 included the overture to "Rienzi," the prelude to "Lohen-
 grin," the "Ride of the Valkyries," "Good Friday Spell,"
 from "Parsifal"; Procession of the Knights of the Holy
 Grail, and "Dreams." Tremendous enthusiasm greeted
 every effort of the orchestra. We feel that great strides
 have been taken in the line of a "Musical Minneapolis"
 when a popular program can be given of Wagner numbers.

School Children Show Efficient Instruction

Examples of the efficiency attained in the music in the
 public schools were given at a combined concert of voice
 and orchestra at the Art Institute, March 17, when 3,400
 people listened to the program.

One hundred picked voices from four grade schools gave
 two groups of songs of Mendelssohn, Trautenfels, Reich-
 ardt, Jungst and others, in an inspiring manner. T. P.
 Giddings gave a short talk and Earl Baker directed.
 Beauty and balance of tone were supplemented by pre-
 cision and fine shading.

The Drum Corps from Rosedale School opened the
 two parts of the program. The Grade School orchestra

of fifty players (one player from each grade school or-
 chestra), under the direction of the supervisor, Ruth
 Anderson, gave a ten-number program of standard works
 from the best composers, including the barcarolle from
 the "Tales of Hoffman," as a clarinet solo by George
 Barrett, from Lowell School; "Nazareth," by Gounod,
 cornet solo by Ruth Letcher, from Corcoran School, etc.
 No player in the orchestra was more than fourteen years
 old and the youngest was nine. Almost every note was
 in tune and the orchestra routine was followed as vigor-
 ously as a symphony orchestra would have done. Great
 praise is due the school system for this fine work.

The success was so marked that an orchestra of fifty
 players will be chosen each month for four rehearsals
 and a monthly concert. April 11 is the date for its ap-
 pearance before the Principals' Forum. The requirement
 for entrance into the orchestra is high standing in the
 school studies and punctuality and close attention at all
 the grade school orchestra rehearsals.

Arpi Male Chorus Sings Admirably

The Arpi Male Chorus (Swedish), under the direction
 of its founder and sole director, Hjalmar Nilsson, gave
 its final concert of the season at the Church of the Re-
 deemer, March 24. At each hearing one decides that no
 greater perfection of male chorus singing can be reached,
 but that is because one does not realize the ability of
 Mr. Nilsson. He sways his singers with magic power,
 and justly deserves his reputation of being the best chorus
 director in these parts (and we can boast many singing
 societies). A choice number of fine songs were sung ad-
 mirably and were greeted with deserved applause.

Eleanor Poehler, soprano, gave one ambitious aria, quite
 beyond her, but filled in this lack with two groups of
 small songs that were well sung.

Carl Johnson played twice on the program and demon-
 strated that he is a splendid violinist, with a beautiful
 tone, good technic and every requirement for a fine
 career.

Van Vliet-Johnson Afford Rare Treat

Cornelius van Vliet, cellist, and Harrison Johnson, pian-
 ist, gave their final chamber concert of the season with
 the playing of modern composers at the Unitarian Church
 March 26. Three novelties made up this remarkable pro-
 gram—the von Dohnanyi sonata B flat minor, op. 8; Stohr's
 fantasy pieces suite, op. 17, and the Delune sonata in
 B minor. There is no need of trying to chronicle imper-
 fections, for there were none; the whole evening's pro-
 gram was a beautiful blending of tone, a finish, an art,
 a rare treat. These two superlative artists have for three
 seasons given of their time and talent; have invaded this
 field and are the worthy pioneers who will sooner or later
 find the reward for their devotion, in that the common
 people will come to know them as great artists and will
 appreciate chamber music as it should be appreciated.

Wilma Anderson-Gilman with Thursday Musicales

Thursday Musicales members listened to an inspiring con-
 cert on March 28 at the First Baptist Church. Meta
 Ashwin Birnbach, soprano; Lillian Nippert-Zelle, violinist;
 Mrs. Harry Crandall, organist; Mrs. Herites-Kohnova,
 violinist, with William Columbus, accompanist, were the
 participants. The numbers were all appropriate to the
 Easter season and were enthusiastically received. The
 best number was the very artistic playing of the Wall-
 stein (or "Aurora") sonata of Beethoven by Wilma An-
 derson-Gilman. Her interpretation is always musical, her
 technic adequate, and at each successive appearance she
 shows maturity and wonderful breadth, while she has a
 beautiful tone that holds the attention. R. A.

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Eddy Brown Has Achieved "the Unattainable"

"A great performance" is the St. Louis Globe-Democrat's characterization of Eddy Brown's appearance as soloist on March 8 and 9 with the St. Louis Symphony Orchestra. This paper also declared that Mr. Brown's "power, certainty, skill, moreover his manifestation of deep insight into the work as the vocality of his instrument, were made apparent to the humblest musical understanding. It is only when violin masters play for us that we hear such music as Eddy Brown drew from his most excellent fiddle yesterday. That tremendous first sentence in which Tchaikowsky strives to make one violin sound as thirty, that appealing little chanson, the grandiose andante and that ultimately spirited allegro, which, to be effective, must be taken at incredible speed—all these 'not overdone nor come tardy off,' were glorious moments in a splendid show akin to genius."

"It was a great and glorious performance" was the comment of the St. Louis Times. One of those really big achievements that have come our way musically this year. To the embryo violin virtuoso, Mr. Brown's performance was a delight dampened by despair. For the Brown tone and the Brown technic are of the unattainable spurt, both in quality and quantity. And he went right to the heart of the matter of Tchaikowsky's thirty-fifth opus and did it with so much ease and certainty that one almost lost sight of the difficulties of the task he had set for himself. His is the great way of doing it—the way that is possible to only the chosen few led by Kreisler and Heifetz. To all others is denied the power of setting forth the message of the composer with so much feeling and so much spirit."

In Fort Worth, Eddy Brown appeared jointly with Rudolph Ganz, and was highly praised. "Mr. Brown," said the Fort Worth Record, "has a beautiful singing tone that reminds one of a lark with a heart full of happiness on a spring morning. He is bubbling over with youth and freshness. His virtuosity is fascinating, and at times he seems to be inspired with an unseen spirit or a something that takes him away to the land of dreams."

In Selma, Ala., another point visited on his Southern tour, Mr. Brown's recital drew a crowded house, whose enthusiasm was described by the critic of the Selma Times: "Throughout the entire program the young master met with rousing applause and was recalled time and time again. At the close of the Bruch concerto the house rocked with the enthusiasm evoked by the wonderful art of the young virtuoso. And truly, the applause was more than merited. Mr. Brown proved himself worthy of all the encomiums the press of the country has bestowed upon him."

Cox-Warford Evening of Song

Songs by Ralph Cox and Claude Warford were presented at a New York concert, Tuesday evening, April 2, by Edith Hallett Frank, soprano; Ruth Percy, contralto; Edward Boyle, tenor, and Carl Rupprecht, baritone. Mr. Warford being unable to be present because of illness, Mr. Cox was at the piano for all the numbers. The very attractive program was made up of the following numbers: "In Heather Time," "The Hame Nest," "Pansies," "To a Hill-top," "The End of Day," Cox; "Unsundered," "Lay," Warford; "Forget," "Hushing Song," "The Vendor of Dreams," "April tide," "The Road's Lament," "Peggy" Cox; "If I Could Fly," "The Voice," "A Rhapsody," Warford; "Sylvia," "Down in Derry," "If You Knew," "Somebody Loves Me," Cox; "Pieta," "Dream Song," "The Frog and the Bee," "Waiting" (Japanese Song), "The Tide of Life," "The Stork," "Earth Is Enough," Warford.

Ruth Percy is the fortunate possessor of a pure contralto of wide range, sympathetic in quality, and which she uses with the discretion of the born musician. In addition, Miss Percy has a very attractive personality, which helps to win her listeners immediately. Carl Rupprecht is an excellent song interpreter and uses his good baritone voice with skill. He is always splendidly received. Edith Hallett Frank has a clear, sweet soprano, which she directs to advantage, and Edward Boyle uses his pleasing tenor with good style.

Much has been written in the columns of the MUSICAL COURIER in favor of the workmanship of these two young American composers. They write singable, spontaneous melodies based on good musical construction. Mr. Cox, perhaps, does his best writing in the ballad style, "April tide" being a fine example, while Mr. Warford's method of expression tends to the more strictly dramatic. The combination makes a very attractive program.

Symphony Concerts at the Strand

The orchestra of the Strand Theatre, New York, is continuing its splendid work under the direction of Oscar Spirese, and every day large audiences gather at 2:15 to listen to the half hour symphony concert which opens the daily program. Last week the offerings were two movements from the Tchaikowsky "Pathetic" symphony and the "Dance of the Hours" from Ponchielli's "La Gioconda." The principal soloist was Grace Hoffman, coloratura soprano, who sang the "Bell Song" from "Lakmé." A novel feature was the Strand ladies' quartet in arrangements of Cadman's well known "Indian Love Lyrics." It is announced that Miss Hoffman, who has been a great favorite at the Strand ever since it opened, will not appear there again, as she will devote her entire time to work in concert and opera.

This week the orchestra is playing Goldmark's "Sakuntala" overture, the familiar Rachmaninoff "Prelude," and "Andante Cantabile," from the Tchaikowsky string quartet. Mery Zentay, violinist, is the soloist, playing a Paganini concerto.

Winifred Christie Wins

"Winifred Christie, the young Scotch pianist, has abundant technique, fancy and imagination, a profound musical knowledge and appreciation, and, moreover, is able to draw from her instrument a tone of unusual beauty." The opinion is that of the Brooklyn Daily Eagle. Of Miss Christie's appearance in that city as soloist with the Boston Symphony Orchestra, the same paper said: "Miss Christie has long been recognized as a pianist of excellent attainments. . . she gave a stirring performance of the Liszt composition. There is no lack of technical difficulties, but Miss Christie met them all with a

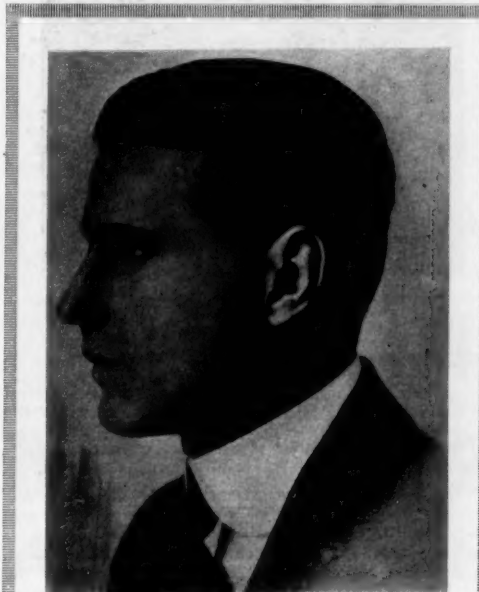
sureness and facility that would have done credit to many an older artist." According to the Brooklyn Union, the work was "played with considerable vigor and good, wholesome taste by the soloist." The Brooklyn Times declared that "her tone was large and very well managed against the finely played accompaniment of the orchestra. The clearness and delicacy of her work in the cadenzas and the really distinguished clarity and singing quality of her tone in the softer passages were noteworthy. The unusual third theme, with the rhythmic beats of the triangle, was particularly well played, both soloist and orchestra, and the final presto was a revelation."

Namara to Give Second Recital

Namara will give a second song recital on Friday evening, April 26, at Aeolian Hall, New York. Her program will be an interesting one, as she has arranged to sing a group of songs by Natalie Townsend and a group by Rudolph Ganz, with each composer at the piano. The soprano will also sing selections by Pergolesi, Weckerlin, Paradies, Grieg, Wolf-Ferrari, Debussy, Poldowski, Schindler, Buzzi-Peccia, James Bliss, Gertrude Ross and Dagmar de C. Rybner. Kurt Schindler will play her accompaniments.

George Reimherr, Tenor, Champion Fencer

In George Reimherr, who went to Camp Upton April 4, Uncle Sam will have a soldier who not only can help lessen the ennui of inaction by his singing, but one also who long has been a champion swordsman. In addition to his great musical gifts—the tenor canceled many im-



GEORGE REIMHERR.
Tenor.

portant engagements in joining the United States Army—Mr. Reimherr has a wide reputation as an expert swordsman, having won numerous medals, cups and trophies in New York and other cities in fencing tournaments. Mr. Reimherr also has made a specialty of bayonet practice, which no doubt will stand him in great stead at the camp. He is well known in West Point and Annapolis, where he regularly fenced against officers and students. He is said, in fact, to be the youngest champion fencer in America.

Lucy Gates Again Substitutes for Galli-Curci

Lucy Gates is having another opportunity to repeat her brilliant successes of last season, when on a moment's notice she substituted at the Newark (N. J.) and Ann Arbor (Mich.) music festivals for Amelita Galli-Curci. Again Miss Gates has been engaged to replace the Italian diva, this time with the New York Symphony, Walter Damrosch, conductor, with whom she appeared April 3 in Philadelphia, April 4 in Baltimore and April 5 in Washington.

Marie Torrence Completes Successful Tour

Marie Torrence, the young concert singer, has just completed a brief tour with great success. Miss Torrence is in receipt of flattering offers from an opera company now in the making. She was heard by the impresario when she sang the aria, "Depuis le jour," from "Louise," at a recent recital in Columbus, Ohio.

Reed Miller and Nevada van der Veer

A few festival engagements already booked for that popular artist pair, Reed Miller, tenor, and Nevada van der Veer, contralto, are as follows: Enid, Okla., May 1 and 2; Lindsborg, Kan., May 5 to 12. In addition to these joint dates, Mme. van der Veer will sing at the Evanston Festival on May 27 and 28.

May Peterson Twice with Chicago Orchestra

May Peterson is scheduled for two appearances with the Chicago Symphony Orchestra, one in Milwaukee and one in Mt. Vernon, Ia. She will also fill engagements for several May festivals, including that of Richmond.

Edna de Lima Boardwalks

Edna de Lima spent her Easter vacation in Atlantic City, taking a well earned rest in anticipation of many engagements in April and May.

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Mabel Preston Hall in New York

Mabel Preston Hall, the young soprano of the Chicago Opera Company, is spending a few weeks in New York, coaching, preparing concert programs and renewing old friendships.

Miss Hall began her studies at the Institute of Musical Art in New York, and it was while a pupil at this institution that her remarkable dramatic soprano voice attracted the attention of the great Ternina, who was at that time a teacher in the Institute. Mme. Ternina became so interested in her talented pupil that upon her return to Europe she took Miss Hall with her, and for three years the latter was under her personal supervision. At the end of that time her progress had been so remarkable that she was engaged to sing leading roles in Colmar in Alsace-Lorraine, which became one of the first battle fields of the war.

Upon her return to America Miss Hall was immediately engaged for the first season of the new Chicago Opera Association, and has been re-engaged by Maestro Campanini for each succeeding season.

While Miss Hall was primarily engaged for the Wagnerian operas, she proved her ability and versatility last



season by appearing at short notice and without rehearsal as Santuzza in "Cavalleria Rusticana," a feat which she negotiated most successfully.

During the eastern tour of the Chicago Opera Association the critics of New York and Boston were unanimous in praise of her work.

Askin, the Actor-Singer, at Coronado

Thomas Askin, the actor-singer, with his accompanist, Clara Louise Newcomb, was engaged for a recital at the Hotel del Coronado, Los Angeles, Cal., on Saturday, March 23. Besides the guests of the hotel, to the number of 600, there came a number of music lovers from San Diego, where on two previous occasions Mr. Askin and Miss Newcomb have appeared in recital and where they have many warm admirers. The recital was held in the spacious ballroom of the hotel. During the course of the program there entered the ballroom, the Glee Club of the University of California, and at the request of the management of the hotel Mr. Askin relinquished the stage to the young men of the club, who, under the efficient direction of Horatio Cogswell, presented a fifteen-minute program, much to the delight of the guests assembled, after which Mr. Askin and Miss Newcomb finished their program. Owing to the large numbers of soldiers present, Mr. Askin's songs, which formed the climax group of the program, were patriotic, and included Damrosch's "Danny Deever" and Whiting's "Fuzzy Wuzzy" (both of which the actor-singer presents in the Cockney and with action). "When the Boys Come Home," Oley Speaks, and "The Song of the Sword," Clough-Leigher. As usual, Mr. Askin made a tremendous hit with his Irish songs, done in the brogue, and the English songs, done in the dialects of the several counties to which the songs are native. Miss Newcomb gave her finished assistance in the accompanying and shared in the applause accorded the program.

Edna Crowe's Activities

On Easter Sunday evening Edna Crowe entertained the guests of Lillian Todd, of New York, with a well arranged program of selections from Chopin and Schumann. On February 21 the pianist appeared at the Cameo Club concert which was held at the Waldorf-Astoria, playing the Chopin etude, op. 25, "Lorelei" (Seeling), and the Liszt rhapsodie No. 14. Another concert was given on March 21 by the same organization, and Miss Crowe again delighted the large audience with the Liszt etude in D flat, Chopin nocturne in C minor, "La Filleuse" (Raff), and "Revolutionary" etude in C minor by Chopin. In addition to her concert engagements, Miss Crowe has a large class of pupils.

Grace Hall Riheldaffer Honored by "the Boys"

A very interesting story about Grace Hall Riheldaffer was told in a recent issue of Trench and Camp, the Montgomery Advertiser edition for Camp Sheridan. "Thursday evening, February 21, will be remembered by the boys of 57 as the most wonderful evening thus far in their life in the army. The occasion that made that night great was the visit and concert and words of advice of Grace Hall Riheldaffer," says Trench and Camp. "Standing room was at a premium, and it is a question whether Mme. Riheldaffer ever appeared to better advantage." Mme. Riheldaffer presented a program which included

arias from grand operas, sacred songs and a number of the popular ballads. At the close of the program the singer told the boys of her son "Bill," who is in France with the 15th Engineers, and invited those who wanted to shake hands with Bill's mother to come forward. Apparently every one wanted to do that, and after an hour Dr. Bloomfield rescued her from the eager boys. Among the comments overheard afterward were: "That woman is a real mother," "She is the bravest woman I have ever met," "Tonight is the best night I have spent since I have been in the army," "I never was so happy in all my life—mother love is right," "She felt like a mother to me," "Can't we have her back again?" "She made me think of my mother," "I'll tell the world she is a wonderful woman."

When the Y. M. C. A. chiefs heard about her success, she was invited to sing at the Coliseum, being the first woman to whom this honor has been accorded. The boys of Building 57 adopted her as their Victory Mother for the period of the war.

Persinger a "Poet of the Violin"

Now that the San Francisco Symphony season is over, it is interesting to look back and glance for a moment at the various soloists who appeared with the orchestra, and in so doing none stands out more prominently than Louis Persinger, who is called the "poet of the violin."

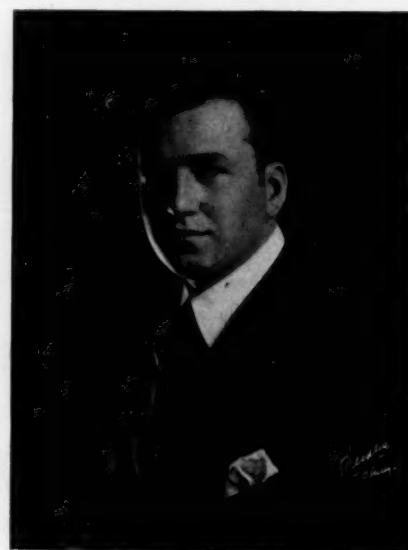
Persinger's poetic nature has impressed more than one critic, as is evidenced by the notices that have appeared in the papers of San Francisco and Oakland on the occasion of his recent appearances in those cities. The Oakland Tribune, for instance, after mentioning his limpid sweetness of tone, says that he has "the temperament of a poet" and adds that the rendition (of the Mendelssohn concerto) was both a technical tour de force and a poetical reading of rare delicacy and charm.

A similar idea is conveyed by the San Francisco Chronicle, which speaks of his playing as being colored with ethereal tints—vibrant, tremulous, iridescent; and by the Bulletin, which makes the bald statement: "Louis Persinger is a poet," and adds that "especially in the andante (of the same concerto) did he show his poetry of emotion."

These opinions certainly indicate that Persinger must express this poetry in his playing to an unusual and marked degree.

John Rankl a Busy Artist

The month of March was an exceptionally busy one for John Rankl, the well known Chicago baritone, who is constantly gaining in public favor. A few of the dates filled and to be filled by this excellent artist are as follows: March 7, "The Messiah," Glenellyn, Ill.; March 12, recital before Norwood Park Woman's Club; March 21, for the First District Federation of Woman's Clubs, La Salle Hotel, Chicago; March 22, baritone role in "Omar Khayyam," given by Butler Brothers Choral Society at Lewis Institute; March 24, the "Crucifixion"; March 26, for the Chicago Commons Club; March 29, the "Cruci-



JOHN RANKL,
 The Chicago baritone.

fixion," at St. Peter's Church, Chicago; Easter Sunday, in Gounod's "Death and Life," at the Second Presbyterian Church, Chicago; April 1, the solos in "Paolo and Francesca," for the D. A. R., at the Congress Hotel, Chicago. On April 7 he will appear on the regular Sunday afternoon program at the Edgewater Beach Hotel, and on April 14 he will sing the solos in "The Jewels of the Madonna," at the Art Institute, Chicago.

As can easily be seen by the foregoing, there is much demand for this young and talented baritone, who wins his listeners from the start and whose success everywhere is as distinct as it is justified.

Lenora Sparkes to Create Soprano Role

Lenora Sparkes, after the completion of the Metropolitan opera season, will sing in several concerts, and also appear at the Evanston (Ill.) Festival on May 30, when she will create the soprano part in the new work, "The Rhapsody of St. Bernard," poem by St. Bernard de Clairvaux, with music by David Stanley Smith. Miss Sparkes, who has sung in festivals in England, will make her first appearance in a festival in America on this occasion.

Forrest Lamont Constantly Gaining Favor

When the leading tenor of the Chicago Opera Association was prevented by illness from appearing in New York and Boston, an excellent opportunity was given Forrest Lamont, the young American tenor of the company, to show his metal. Mr. Lamont learned many new roles on short notice, and in them won distinct and well deserved success. He made every opportunity count, and so well did he sing the different leading roles that he not only won the highest praise from press and public alike, but also pleased General Director Campanini so that he saw fit immediately to re-engage him for three years. During the opera season in Chicago Mr. Lamont created several leading roles with excellent effect, thus proving one of the most valuable members of the company. Here is a young American tenor who has made good in opera, and justly so, for not only is he the possessor of a voice of excellent quality, but he possesses also the knowledge and ability to use it well, together with musicianship and fine histrionic ability.

Mr. Lamont is planning a concert tour for the spring and early fall, and already numerous engagements have been booked for him. One of his most important dates is at the Springfield (Mass.) Festival. Several other festival dates are pending. Undoubtedly Mr. Lamont will enjoy the same success in concert that has been his on the operatic stage.

Fanning and Turpin on Southern Tour

Cecil Fanning, who with H. B. Turpin is making a Southern tour, believes in giving short programs and permitting the audience to decide whether the recital should be prolonged or not. When Mr. Fanning sang with the Matinee Musical Club, of Cincinnati, on March 13, he had to sing five extra songs after his third programmed group, and he rarely is permitted to close a program without adding from eight to twelve encores. Mr. Fanning usually makes up a sharply contrasted program of sixteen or seventeen songs, and these songs, along with the enthusiasm engendered and the consequent encores, make up an evening of "just long enough length."

Mr. Fanning and Mr. Turpin spent the month of November in the South giving recitals, most of them return engagements, but so great was the demand for their services that this extra tour of two weeks was made necessary.

One of the most impressive songs which Cecil Fanning is singing this year is a "Battle Prayer," marked "Traditional" on his programs, which is full of the exaltation of patriotic fervor. Audiences in Canada, where many of the hearers had known the solemnity of battle through the loss of loved ones, and hearers in the United States, full of the determination and high resolution which marked this country's entrance into and participation in the war, have alike received it reverently. Mr. Fanning makes it a real and fervent appeal to the god of battles.

Love and Lea Items

Linnie Love, the soprano, whose manifold activities encompass singing in recitals, at musicales, for national encampments, and teaching the voice, and Lorna Lea, contralto, likewise professionally very busy, appeared at the French Y. M. C. A. on March 23 and March 30. They sang solos and duets, with Miss Lea at the piano. Much applause, many flowers and a re-engagement resulted. March 29 they sang at the Long Island Business School and March 31 for the Brooklyn Civic Forum, and also at the League for the Larger Life.

Winifred Sackville Stoner recently wrote Misses Love and Lea anent their singing as follows:

Great Northern Hotel, March 20, 1918.
DEAR MISS LOVE AND DEAR MISS LEA—It has been my privilege to hear great singers from all parts of the world, but never have I heard two voices more in harmony, more perfectly attuned than yours. It has been a great joy to hear you Love-Lea Girls interpret my little songs, and I hope that many people in all parts of the world will have the pleasure of hearing you two demonstrate real rhythm and true melody in song.
Gratefully yours,
(Signed) WINIFRED SACKVILLE STONER.

Hofmann Challenges Shattuck to a Race

An exciting sporting event has been scheduled for the first good day after the close of the war, the scene of which will be a stretch of water near Eastport, on the Maine coast. On that occasion the speed of Arthur Shattuck's power cruiser Mignon will be matched in competition with the best craft in the Hofmann fleet. The challenge was offered at a supper party given after the Hofmann recital in Milwaukee recently and accepted with spirit.

As an annual cruise on the Mignon is one of the luxuries Mr. Shattuck has chosen to deny himself while his country is at war, the event is indefinitely postponed.

Vida Milholland a Favorite

Vida Milholland, the young soprano, who has been doing much singing throughout the East in the cause of suffrage, is a great favorite, and wherever she appears instantly wins her audience with her lovely, fresh voice and attractive personality. During the last month Miss Milholland appeared at Red Man's Hall, Schenectady; Poli's Theatre, Bridgeport, Conn., at which meeting Dudley Field Malone spoke; Country Club, Freeport, L. I.; Community Center, New York; Musical Alliance of the People's Institute, Cooper Union, New York; Paterson, N. J.; Intercollegiate Socialist dinner, New York, appearing with Edwin Markham, who read some of his poems.

Monica Graham Stults Wins Evanston Success

Monica Graham Stults, the well known Chicago soprano, appeared in the capacity of assisting artist with the Cosmopolitan Trio Sunday, March 24, at the Hoyburn Theatre, in Evanston, the occasion being the fourth in the series of popular programs under the auspices of the Evanston News-Index. She sang two groups of songs, as follows: "I've Been Roaming," Horn; "Cradle Song," MacFadyen; "May Morning," Manney; "The Wind's in the South," Scott; "The Call of the Sea," Dodge; "Love-liest of Trees," Beecher; "Wouldn't That Be Queer,"

Beach; "The Lark Now Leaves His Wat'ry Nest," Parker.

Mrs. Stults was in fine voice, and by reason of the full exercise of her many artistic gifts, scored an instantaneous and emphatic success, being compelled to respond to numerous encores. This popular artist, who has had an unusually busy March, brought the month to a close by an Easter appearance in Battle Creek, Mich., where she sang the soprano role in the "Creation."

Vera Barstow on Tour

Vera Barstow, the American violinist, recently completed a short tour of Pennsylvania, where she met with great success both as a soloist and chamber music performer.

Among the more prominent engagements were appearances before the Twentieth Century Club of Pittsburgh, the Steubenville Lecture Club, and at St. Joseph's Academy, Greensburg, Pa., at which latter institution Miss Barstow appeared for the fifth consecutive season, which is only one of the many proofs of Miss Barstow's popularity. The tour culminated with an appearance before the Matinee Musical Club of Philadelphia, when Miss Barstow played all American compositions. Miss Barstow has devoted a great deal of time and thought to building up a repertoire of representative American composers. In Philadelphia she played Mrs. H. H. A. Beach's all too seldom heard sonata, op. 34, which she considers one of the finest American compositions written for violin and piano. Other sonatas played by Miss Barstow on this tour were the Grieg C minor and the César Franck.

Miss Barstow successfully completed a brief Western tour, which commenced at Fort Wayne, Ind., and ended at Duluth, Minn., where she had a joint recital with Leo Ornstein.

Immediately after the Duluth concert Miss Barstow left for New York, where she was scheduled to play on April 10 for the Globe Music Club at the De Witt Clinton High School, and on April 15 at Carnegie Hall, as soloist with the Banks Glee Club.

"The Most Interesting Winter of My Life," Says Francis Rogers

The Rogers Concert Party continues with unabated vigor its concert giving in the American camps in France, with a total record on March 6 of some ninety concerts since October 25. This number includes about twenty concerts given for British and French soldiers. "It is a wonderful experience," writes Francis Rogers, the eminent baritone, "and has been altogether the most interesting winter of my life, but the time is approaching when we must go home. Early April, I expect, will find us in New York once more. It is my earnest hope that I can recruit a number of our best concert singers—the best are none too good for our soldier audiences—for at least a summer in France with the Y. M. C. A. What happier, worthier way could a singer devise for serving his country along the lines of his training and experience?"

Hartridge Whipp Busy

On Palm Sunday, Hartridge Whipp, the young baritone, sang at the Marlborough-Blenheim, in Atlantic City. April 1 found him in joint recital with Lotta Madden and Florence Moore, after which he will be heard in several private recitals in New York. On April 28 he will appear in Boston, at Symphony Hall, singing in "Elijah."

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Mr. Hayman, who is giving much thought and effort to the work, desires volunteers in every State to co-operate with him in the mass of detail involved. Those who feel able should get into communication with Mr. Hayman at once. His address is 154 Nassau street, New York.

All who did not sign the original petition to Congress are urged to sign the form herewith appended, and to send the same to the MUSICAL COURIER, 437 Fifth avenue, New York, whence it will be forwarded to the House of Representatives, Washington, D. C.

I, the undersigned, respectfully petition Congress to pass the bill for establishing a National Conservatory of Music and Art supported by the Government.

Name

Address

City

ACROSS THE COUNTRY

Albany, N. Y.—Henry Weldon, bass-baritone, formerly of the London Opera Company, the Brussels Royal Opera and the Century Opera Company, New York, will be the assisting artist at the first public concert of the Monday Club Chorus in the Education Building, May 1, Dr. Frank Sill Rogers conducting.—James Finlayson, a native of Glasgow, Scotland, and for many years a well known tenor singer here, died recently after a two years' illness. Before coming to the United States, thirty years ago, Finlayson sang in Westminster Abbey, winning praise from London musical authorities.—Nancy Reid Breckenridge, soprano, has returned from Niagara Falls, where she appeared in song recital.—Clara L. Woodin substituted for Elizabeth St. Ives at the "Messiah" evening at the First Reformed Church, Alfred Hallam conducting.—Samuel B. Belding, for two score years identified with the musical life at the State College and for many years organist at the First Reformed Church, has recovered from a severe illness.—Mme. Galli-Curci is scheduled to appear here April 29. This will be her second appearance in Albany. She sang here in February of last year.—A concert was given recently at Grace M. E. Church, the participants including Mrs. Rudolph Hartman, Mrs. E. C. Sanderson, Dorothy Weigman, R. D. Simmons, S. D. Shepherd, John Dick, F. B. Tutthill and W. R. Johnson. Lois Knox acted as accompanist.—At a recent meeting of the Albany Music Teachers' Association, at the studio of the president, Ermina L. Perry, piano pupils of Elizabeth Kleist, Florence Page and Miss Perry were presented. Edward C. Brandow spoke on "Programs and Program Printing." The next meeting will take place May 6, when pupils of Blanche Mundt, Amelia R. Gomph and Emilie Miller Hendrie will be presented.—The annual concert of the choir of the Cathedral of All Saints, Harry Alan Russell, organist and master of choristers, will take place early next month.—John Louw Nelson is going to France as a Y. M. C. A. entertainment secretary.—Special programs will be presented by the Woman's Club Chorus, Jean Newell Barrett directing, at the congress of the Society of New England Women to be held here this month. Patriotic songs will be featured.

Baltimore, Md.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbia, S. C.—Two students' recitals were given recently at the Columbia College of Music (Frank M. Church, director), one on March 14 and the other on April 1. Interesting programs were prepared, including songs, piano solos and violin numbers. A senior recital was scheduled for April 8, to be given by Anne Sue Myers and Myrtle McHoneaker, pianists, assisted by Inez Rushon, Nan Edwards, Louise Harrison, Frank M. Church, pianists; Gladys Sauls, soprano; Amabel Neeley, reader; Misses Ober, Sanders, May, Amaker, and A. R. Sawyer, violinists, and Sadie Harter, accompanist.—April 22 will mark the graduating recital of Nan Edwards, of Mullins, S. C., and Gladys Sauls, of Hot Springs, Ark., both pianists. The young artists will have the assistance of Gracie Sanders, violinist; Sarah Carter, soprano; Amabel Neeley, reader, and Sadie Harter, accompanist.

Columbus, Ohio.—(See letter on another page.)

Denver, Colo.—(See "Music on the Pacific Slope.")

Hamilton, O.—Hamilton Community will hold a big festival concert on April 11 and will give Gounod's "Faust" in concert form. The two principal soloists have been engaged through Annie Friedberg's New York office. They are Marie Stapleton-Murray, as Marguerite, and Henry Weldon, as Mephistopheles.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Madison, Wis.—The sixth concert in the second winter series of the First Regiment Band, Major J. E. Saugstad, conductor, of the University of Wisconsin, took place at the University Armory on Sunday, March 24. The seventh and final concert of the series was scheduled for April 7, with a program made up of the most successful numbers from the preceding concerts, designed primarily for the purpose of refreshing the impressions made on the hearers by previous renditions.

Miami, Fla.—March 23, Pryor's Band, with the exception of three members who remained to fill temporary engagements, has left Miami for the North, after a successful season lasting seventeen weeks.—On March 25,

Barcellos de Braga, pianist-composer, gave a recital at the Hippodrome.—On March 26 the choir of the First Baptist Church presented "The Passover," a comparatively new cantata by E. L. Ashford. The production was directed by Webb B. Hill, tenor singer, from Rochester, N. Y. The soloists who assisted were Mrs. F. M. Hudson, contralto, and Malcolm McLean, baritone, of the White Temple.—The piano pupils of Mrs. Thomas McAuliffe gave an attractive musicale for the benefit of the Red Cross.—On March 29 Stephen Cool, the fourteen-year-old boy organist, gave a recital for the benefit of the organ fund. He was assisted by Vilona Hall's orchestra of twenty-two pieces and by Inez Marvin, violinist.—Mrs. Hicks Allen, Georgia Mann and Eileen Taylor were presented in a song recital by Leona Dreisbach, vocal teacher. The program was varied by the violin number of Rosetta Platt-Dencla.

Minneapolis, Minn.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

San Antonio, Texas.—Wednesday, March 12, a most instructive lecture-recital, under the auspices of the Tuesday Musical Club and the direction of Mrs. James W. Hoyt, was given, on numbers which were included on the program given by the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor. Those who aided in making the event a success were Mrs. Hoyt, Mildred Harrall, Blanche Murphy, Clara Duggan Madison, Mrs. J. O. Campbell, Harriet Ade, Agnes Kray, Mildred Gates, Frederick King, La Rue Loftin, Minnie Hirsch, Mrs. Edward Sachs, Mrs. James Todd and Mildred Harrall.—In the auditorium of the Main Avenue High School, another excellent program was given, under the auspices of the Junior Symphony Society, of which Anna McAllister Katzenberger is chairman. The Junior Symphony Society was organized by Mrs. Eli Hertzberg, president of the San Antonio Symphony Orchestra, and Julien Paul Blitz, conductor, to stimulate a love of good music in the school children. The Junior Symphony Society attends all concerts by the San Antonio Symphony Orchestra. Those who participated in the program were: Marguerite Perez, Juliet Caruthers, Marguerite Jones, Alice Atkinson, Marguerite Alter, G. A. Wesler, Penelope Borden. The assisting San Antonio musicians were: Ruth Herbst, a young cornet player; Topsy Hammond, soprano; Milton McAllister, baritone, and the Tuesday Musical Octet, Mrs. Edward Sachs, leader, at the piano. The personnel of the octet is as follows: Leonora Smith, Lillian Hughes, Russell Hughes, Eunice Gray, Mildred Morris, Corinne Worden, Dorothy Callaway and Mrs. Harry Tappan.—At the regular monthly musicale of the San Antonio Musical Club, a number of musicians from Kelly Field appeared on the program. They were: Lieut. Harry Robertson, tenor; John Webber, clarinet player, and Sergeant A. Frankel, violinist. Other numbers given were by Mrs. Roy B. Lowe, contralto; Nora Hughes Morse, soprano; Ella Mackensen, pianist, and a male quartet, coached by Mrs. J. W. Hoyt. Miss Mackenson and Oscar J. Fox were the accompanists.—The season of the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, closed brilliantly with the sixth concert, given Tuesday, March 19, in Beethoven Hall, with Francisco Hernandez, concertmaster, as soloist. A capacity audience greeted with hearty applause a most interesting program, ranging from Mozart to a composition, "Petit Valse," written by J. Santos, a youthful viola player of the orchestra, dedicated to Mr. Blitz. An interesting number given, not down on the program, was "Minuet," by Rafael Galindo, principal cellist, also dedicated to Mr. Blitz. Mr. Hernandez possesses excellent technique and a remarkably sweet, singing tone. At the end of each movement he received hearty applause, and at the close several recalls, responding with "Spanish Dance," Granados-Kreisler, accompanied by Mrs. E. L. Jarvis. The Santos composition is charming, and truly Mexican in style. Mr. Santos received an ovation, for he is young and much may be expected from him in the future. After the "Minuet" by Mr. Galindo he was forced to bow many times. Rev. J. M. Todd in a few well chosen words thanked Mr. Blitz for the excellently performed programs, saying that this season was the most successful in the fourteen years of the orchestra's existence. He then presented Mr. Blitz with a handsome loving cup, given by the members of the orchestra. The usual public rehearsal was given in the afternoon. After the eve-

ning concert the members of the orchestra and various chairmen of the Symphony Society and several interested persons were the supper guests of Mrs. Eli Hertzberg, president of the San Antonio Symphony Society, and her son, Harry Hertzberg. Mr. Hertzberg acted as toastmaster, and the president, the conductor, the business manager, Eleanor V. Joseph; the orchestra manager, Ben Newman, and various members of the orchestra were called on. Mrs. Hertzberg and Mr. Blitz received a full share of appreciation from the members for their untiring efforts in furthering the success of the orchestra.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla.—On Friday evening, March 22, promoted by the Rotary Club, "Princess Bonnie," the popular comic opera, was given by local talent, with valuable assistance from the "Birth of a Race" company, temporarily located in Tampa. All services were donated and the entire proceeds given to the Red Cross. The leading parts were admirably taken, and the entire work was given with a finish that would have done credit to a high grade professional company. Mrs. J. P. Shaddick was in the title role and J. P. Shaddick, musical director. The insistent demands of the public made necessary a repetition on Wednesday evening, March 20.—A song recital was the program for the Friday Morning Musical, March 29. The meeting was in charge of Mrs. F. D. Jackson. Russian opera was the subject of the study class conducted by Mrs. Green Cannon. The juvenile department of the Musicales held its regular meeting Saturday, March 30. The program was devoted to American composers. The meeting was in charge of Ruth Milton.—The regular monthly public practice of the Virgil School of Music, under direction of Mabel M. Suavely, gave a very enjoyable program on Saturday afternoon, March 30.

Urbana, Ill.—Musical activities still continue at the University of Illinois School of Music. On March 19 a students' practice recital was given in the chapel, and those participating were Hazel Armstrong, O. A. Barnes, Eva Peardro, Neal Caldwell, Marie Newman, Lula Reed, Adelle McClure, Grace Cordell, Florence Quinn, Velma Dumas, Clara Armington and Ruth Daniel. The accompaniments were played by Helen Moore and Vivian Benedict.—Two real musical treats were enjoyed at the University on March 25, when the Chicago Symphony Orchestra, Frederick Stock, conductor, gave two concerts, one in the afternoon and the other in the evening. Programs of unusual interest were prepared for both events.

Winston-Salem, N. C.—On Thursday afternoons during Lent an interesting series of organ recitals took place in the auditorium of Salem College. Although given primarily for the college students, they were open to the public. The programs have been rendered by Dean Shirley, of the college, Lillian Sebring and Mildred Jones, of Winston-Salem. The following soloists have shared the program with the organists: Mrs. William Wright, violinist; Jessie Lupo, contralto; Louise Woodbury, soprano, and Nell Brushingham Starr, mezzo-soprano. The programs have included a wide range of compositions for the organ, both classic and modern, among which may be mentioned the Rheinberger sonata, the Cesar Franck choral in A minor and the new chromatic sonata by Pietro Yon.

Madden Engagements

Lotta Madden, whose recent recital in Aeolian Hall, New York, brought her such enthusiastic applause, appreciation and success with public and critics alike, appeared April 1 in Bloomfield, N. J., in a recital which she shared with Hartridge Whipp, the baritone, Mrs. Whipp and Francis Moore at the piano. She sang a group of songs by Russian composers, another by the Americans Burleigh, Hamblen and Moore, and yet another by Mabel Wood Hill, also an American. A large audience, enthusiastic applause, many encores and corresponding satisfaction were some features of this affair. Some of Lotta Madden's current engagements follow: April 18, New York; April 20, Liederkranz Society, New York; April 22, New York; April 28, Paterson, N. J.

At the Strand

The Strand Symphony Orchestra, under the direction of Oscar Spireescu, is playing for the afternoon concerts this week the overture "Sakuntala," Goldmark; prelude, Rachmaninoff, and andante cantabile, Tchaikowsky. Other musical features for the week are Mery Zentay, violinist, who will play the Paganini concerto, and the Halevy Octette, with Joseph Mann as tenor soloist, who will present a musical satire on the old Italian operatic finale entitled "Italian Salad."

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Potter, Harrison.
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Rosanoff, Lieff.
Saurer, Harold.
Schelling, Ernest.
Schmidt, David H., Jr.
Soderquist, David A.
Sousa, John Philip.
Sowerby, Leo.
Spalding, Albert.
Stehl, Richard E.
Stiles, Vernon.
Stoessel, Albert.
Stuntz, Homer.
Taggart, A.
Taylor, Bernard U., Jr.
Trimmer, Sam.
Vail, Harris R.
Van Surdam, H. E.
Washburn, C. C.
White, Roderick.
Whitford, Homer P.
Whittaker, James.
Wiederhold, Albert.
Wille, Stewart.
Wilson, Gilbert.
Wylie, W. H., Jr.

George Hamlin in Demand for Soldiers

George Hamlin, American tenor, is constantly receiving requests to sing for "our boys" both at the army camps and at the numerous performances given for them throughout the city. Last September Mr. Hamlin was tempted away from his delightful home at Lake Placid to give a recital for the men in training at Plattsburgh, where he was received with very marked enthusiasm. On April 7 he sang for the soldiers and sailors at the Sunday evening entertainment at the Playhouse, New York. The program was arranged by Grant Mitchell, the star of "The Tailor Made Man."

An amusing incident is related by Mr. Hamlin concerning a charity performance at which he had promised to appear at the Lake Placid Club last summer. E. Alexander Powell, the well known war correspondent, had planned a brilliant entertainment for the benefit of the French and Italian wounded, to be given in the open air theatre of the club. But mountain weather is most capricious; the day before the concert the thermometer dropped from 70 to 50. The evening of the performance the clouds overhead appeared most threatening, while a damp, "March-like" gale blew. Mr. Hamlin, however, did not wish to disappoint the large audience which had gathered in spite of the weather, so he appeared faithfully at the theatre, clad in many sweaters and a large Scotch cape. The theatre was crowded with shivering, expectant spectators, who were wrapped in steamer blankets and anxiously watching the sky. At 10 o'clock Mr. Powell had finished his thrilling account of his experiences on the battlefields of Europe, and Mr. Hamlin was prepared to appear. Suddenly a few drops of rain were felt, and then the heavens virtually opened and the rain fell in torrents between the great pine trees. A few people fled, but Mr. Hamlin's many admirers remained, clamorous for at least one song. So the popular tenor consented, and once again thrilled his hearers with Cowen's stirring "Border Ballad," while the rain splashed on the platform, poured into the piano, and drenched the poor accompanist. But the audience was satisfied and returned home in high spirits, even though a bit wet.

Miller, van der Veer, Gibson

with Community Chorus

The second presentation of Handel's "The Messiah" in the four quarters of New York, free to the people, under the auspices of the Messiah Committee, Dr. George F. Kunz, chairman, and sung by the New York Community Chorus and the Community Chorus of the Oranges, Harry Barnhart, conductor, will take place in the Brooklyn Academy of Music, Wednesday evening, April 10. The orchestra will be the Senior Orchestra of the Music School Settlement of New York, Arthur Farwell, conductor, with added wind players. The soloists will be Dora Gibson, of Covent Garden, London, soprano; Reed Miller, tenor, and Nevada van der Veer, contralto.

All tickets are free and there are no reserved seats. Tickets, to the number of four for each person, may be had on application to the Brooklyn Academy of Music box office, the Central Branch of the Y. M. C. A., 55 Hanson place, any Brooklyn Y. W. C. A. branch, and the office of the New York Community Chorus, 130 East Twenty-second street, New York. Organizations of all kinds, including business houses, are invited and may ob-

tain tickets in larger quantities for representative groups of their members by communicating with the chorus office.

Mabel Wagnalls Gives Novel Program

At the National Arts Club, New York, on Wednesday evening, April 3, a very interesting and unique recital of imagery and music was given before a large audience by Mabel Wagnalls. Mrs. Wagnalls has conceived the clever idea of writing sketches to the works of various composers. For instance, the Chopin polonaise in D minor suggested a lovely story of "Sleeping Beauty," while the seductive music of the Liszt etude in D major was responsible for the "Lorelei," and the Weber-Lazare "Invitation to the Dance," the "Dream of Levitation." In these shorter pieces Mrs. Wagnalls was thoroughly charming. Her sketches were especially interesting and corresponded very closely to the rhythm and color of the music. As a pianist Mrs. Wagnalls has much to offer—excellent technique, good style and a lovely tone.

These qualifications were, perhaps, more emphasized in the Beethoven "Sonata Appassionata," whose movements suggested to Mrs. Wagnalls the following: "The Creation," "And God Spoke," "In the Cool of the Evening" and "The Flaming Sword."

"Lovely" Sometimes Means "Love-Lea"

Linnie Love and Lorna Lea, known as the "Love-Lea Girls," are active on many programs, including the Globe concerts, Brooklyn Civic Forum, Brooklyn Y. M. C. A., Manhattan French Y. M. C. A., League for the Larger Life, etc., and are always admired for their solos and duets. Both sing Wood's "Roses of Picardy," which is just now so appropriate, in view of the climax battle raging there. Some of the plans of the young artists for the immediate future include a visit to the Pacific Coast, a new studio apartment, and a metropolitan appearance of high importance. Following their participation in the last Brooklyn Civic Forum affair, they received the following letter from Nathan H. Seidman, the director:

April 2, 1918.
MY DEAR MISS LOVE—Permit me to convey to you and to Miss Lea my very sincere appreciation for the great pleasure which your singing gave to the large audience which heard you last Sunday. Their vociferous applause was sufficient evidence of the keen appreciation which they felt.
I trust we may have the pleasure of having you with us on some other occasion.
With cordial greetings,
Sincerely yours,
(Signed) NATHAN H. SEIDMAN, Director.

Albert Riemenschneider's Organ Recitals

Albert Riemenschneider, director of the Berea, Ohio, Baldwin-Wallace Conservatory of Music, is giving a very unusual series of vespers organ recitals in that city on the second Sunday of each month. Some of his recent programs presented works by Bach, Guilman, Wagner, Widor and other well known composers. The coming recitals in April and May also promise very characteristic program schemes. Mr. Riemenschneider has been particularly generous to American composers, and some of those who figure in his performing list are Stoughton, Becker, Nevin, Baird, Diggle, Stebbins, Halsey, Fletcher, Rogers and others. The quality of Mr. Riemenschneider's art on the organ is attested to by a number of enthusiastic press notices received on the occasions of his various concert tours in late years, but the most convincing proof consists of a recommendation by the great Widor, as follows: "Mr. Riemenschneider is an excellent musician and a remarkable organist. He knows his Bach well, and plays my symphonies in their true spirit. His organ technique is perfect."

Blanche da Costa Sings for Red Cross

Returning to New York after appearing as soloist with the Cincinnati Symphony Orchestra, Blanche da Costa stopped off in Philadelphia to sing for the American Red Cross. The event was in the nature of a bazaar, at which Miss da Costa gave two song recitals. By way of adding to the pleasure of the audiences and to the treasury, Miss da Costa appeared masked, a prize being given to the one who successfully identified the charming singer. "A peach bloom dress, a picture hat and a black satin mask were the most striking features of 'Miss Colly' until she opened her mouth to sing and the liquid notes of her splendid lyric soprano voice were heard. Then the voice of the mysterious singer became the principal thing and set the wits of her audience to wondering at what opera concert they had heard the same voice," declared the Philadelphia Record.

Miss da Costa has been soloist with several of the principal symphony orchestras of the country this season, and everywhere her success has been very pronounced.

The Stultses Are Greatly Appreciated

Constantly winning favor wherever they appear, Walter Allen and Monica Graham Stults, the favorably known recitalists, recently received the following glowing appreciation of their excellent singing from the president of the University Club, of Evanston, which speaks for itself:

March 18, 1918.
Mr. and Mrs. Walter Allen Stults,
7705 Ridge Avenue, Evanston, Ill.:
DEAR MR. AND MRS. STULTS—I want to express to you the great pleasure which your presentation of yesterday's recital at the University Club gave me. The numbers were chosen with great discrimination and taste and you sang them in a manner which not only brought out the beauty of the compositions but the quality of your voices and training. Many of those present came to me at the close of the program and spoke most enthusiastically of your work. I shall look forward to enjoying other opportunities of hearing you.
Yours cordially,
(Signed) CHANCELLOR L. JENKS, President.

Augusta Cottlow in New York

Augusta Cottlow, the well known American pianist (who in private life is Mrs. Edgar A. Gerst), arrived in New York from Europe recently, together with her husband and month, and has decided to make the metropolis her home in future. Miss Cottlow will undertake an American tour next season, details of which are to be made public shortly.

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REVIEW OF NEW MUSIC**CARL FISCHER, NEW YORK**

John Philip Sousa, Lieutenant, U. S. N. R. F.

"The Volunteers," characteristic march, for piano solo, also published for orchestra and band. This famous composer was writing marches that were played all around the world long before the present war began, and it is certain that this latest march from his pen is no mere flash in the pan from some half amateur who has mistaken a patriotic thrill for a musical inspiration. The war has supplied a thrill to John Philip Sousa, no doubt, but he was already a past master of the art of march writing. This new march has all the old swing and art plus the new thrill.

M. WITMARK & SONS, NEW YORK

Frederick W. Vanderpool

Five songs—"Regret," "I Did Not Know," "Neath the Autumn Moon," "Songs of Dawn and Twilight." These last two consist of "Design" and "Every Little Nail," filling one page each. They all have the real spirit and emotional charm of the sentimental ballad, and are exceedingly well written for the voice. The piano accompaniments are full in sound, but not at all difficult to play. It is of course impossible to say what the musical public will buy, but from all appearances these songs of Frederick W. Vanderpool are in the style most in demand by the great public that buys songs to sing. They have easily remembered melodies, natural harmonies and enough rhythmical variety to avoid monotony. What more could a publisher wish? "Neath the Autumn Moon" is in the form of a waltz song. It would make a fine stage piece.

LAMBERT-WALLENSTEIN, NEW YORK

Hattie Lambert-Wallenstein

"The International Anthem," a short, hymnlike song intended for the "two nations great and free," "two empires by the sea," which speak the same language. It is very simple and straightforward, as befits anthems national and international. No native of either of the two empires by the sea will have trouble in learning it.

BRYANT MUSIC COMPANY, NEW YORK

G. Ferrara

"Serenata Romanesca," a moderately difficult piano solo, with plenty of Italian melody and the light hearted spirit of a southern serenader. It makes a useful as well as attractive teaching piece, which will give pleasure to pupils and friends alike.

Vicente Scaramuzza

"I Love a Flower," a delicate song with a dainty accompaniment that requires perfect playing. This is an art song for a recital program and it can be made very effective. It has both English and Italian words.

"Mazurka" in E major, a brilliant though brief concert piece, but as long as a mazurka should be. The passages in thirds are by no means easy and only an artist of experience and judgment can do justice to the expression and style of this artistic composition.

Luigi Romaniello

"Romance," for violin and piano, written with plenty of sustained notes and very few rapid passages, almost like a song except for the high notes which no voice can reach. It has a charm of melody that will make it welcome to violinists of every grade. The better players can make it smoother and more expressive, but even a young pupil can do something with it. The bowing and fingering are marked.

Arthur Gray

"In Exchange," a sentimental song with an attractive tune of the ballad type. Any amateur can sing this pleasing and popular song.

Nicholas de Vore

"Love and Life," an art song for good singers. The rich modern harmonies of the piano accompaniment will make it an enigma to the ubiquitous amateur. There is a fine emotional climax at the end that will appeal to the vocalist.

Fay Foster

"Dusk in June," a song in which the novelty of the rhythms are especially to be remarked. The melody is smooth and vocal and the piano accompaniment suggests the stillness and poetry of a night in June.

OLIVER DITSON COMPANY, BOSTON

Albert G. Mitchell, Mus.D.

"Teachers' Manual," a volume of 106 pages in the "Ditson Edition," consisting of exercises, melodies, examples, and directions, with piano accompaniments for teaching and learning the violin in a public school class. This work is unquestionably of exceptional value to teachers of young violin pupils. Nothing could be clearer, more concise or practical than every example and paragraph in this well printed and delightful instruction book. Surely the pupils of the present day have less of the drudgery than their predecessors had when all the technical pills were administered without a vestige of the modern sugar coating. Will the result be better? It ought to be if such instruction books as this new volume by Dr. Mitchell are intelligently employed.

Zoellners Honor St. Joseph, Mo., Composer

Ever true to encourage creative talent, the Zoellners found the opportunity to follow out their laudable desires on their recent appearance for the Fortnightly Music Club of St. Joseph, Mo., on March 25. Two compositions by Arthur Beinbar, a Hollander and one of St. Joseph's own musicians, was on the Zoellners' program, a reverie and

schерzo, op. 15. Both works showed the wide knowledge and technical command the composer has in writing for strings and they were very favorably received by a large audience. One of the surprises of the concert was the piano playing of Joseph Zoellner, Jr., the cellist of the quartet, who did some remarkable accompanying in the Emmanuel Moor suite. This was the second appearance of the Zoellner Quartet in St. Joseph, and they are coming again next season.

New Compositions Dedicated to Wynne Pyle

Composers delight in dedicating their compositions to Wynne Pyle, the brilliant young American pianist. Just recently, Miss Pyle was the recipient of dedicatory honors from two young American composers, Walfrid Rieger, the conductor, whose fine rhapsody has already found a place on Miss Pyle's programs, and Harry M. Gilbert, the well known accompanist and coach, whose offering to the charming pianist takes the form of a brilliant "Valse de Concert."

Under the auspices of the Civic Club, of Pittston, Pa., Wynne Pyle appeared recently and scored her usual triumph. Said the Wilkesbarre Record of March 5 of this concert: "Miss Wynne Pyle is an excellent pianist, technically equipped, and not lacking in dynamic impulse. Her musical intelligence is keen and her discernment practically adequate for most situations. It is not surprising that she has reached high favor, for she has the brain to think, the fingers to execute, and the physical power to achieve wide variations of stress." The Pittston Gazette declared: "Wynne Pyle is a star pianist. She gave a varied program of choice numbers that revealed her artistic temperament and her technical skill in a way to impress all, but seemed to be especially fine in the brilliant dance numbers."

Lillian Heyward in Greensboro

Lillian Heyward, the young American soprano, appeared in recital for the Greensboro College for Women, Greensboro, N. C., on Tuesday evening, March 19. She was heard in an interesting program which included numbers by Sgambati, Paradisi, Handel, Hildach, Schubert, Wolf, Bellini, Hahn, Liszt, Chausson, Farley, Stevens, Finden and Seiler.

Miss Heyward was heard by many Greensboro people while singing in Richmond, Va., recently. Her success was so great at this concert that she was at once engaged for Greensboro. The Greensboro Daily News of March 20 has this to say of Miss Heyward's art: "Miss Heyward has a voice of uncommon natural beauty, combining the airy quality needed in coloratura singing with something of the larger fullness of the lyric soprano. She pleased with a voice clear and silvery, sweet and refined, and with a personality that was appealing."

Miss Heyward has just been engaged as soloist with the Mozart Club of Pittsburgh, to sing the solo part in Gault's "Joan of Arc," on April 18, which is the club's fortieth anniversary.

Nelda Hewitt Stevens Gives Southern Program

Nelda Hewitt Stevens, the soprano, gave "A Southern Afternoon" in New York on Tuesday afternoon, April 2. Miss Stevens appeared in an 1860 costume and sang antebellum plantation songs and negro spirituals.

M. SODER-HUEGK

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SHATTUCK AND ZIMBALIST WITH PHILADELPHIA ORCHESTRA

"Carmen" and "La Bohème" Heard—Raisa, Rimini, McCormack in Recital—
Lucy Gates With New York Symphony

Philadelphia, Pa., April 8, 1918.

In the presence of an audience that left no seat vacant in the Academy of Music on Saturday evening, March 30, the Philadelphia Orchestra under Leopold Stokowski presented a program of undeniable merit and decided interest.

The first number listed was Bach's suite No. 2 in B minor for string orchestra and flute. The work was presented with great intellectual and emotional balance. The overture was particularly inspiring. It was of interest to note that Thaddeus Rich returned to the orchestra after a prolonged siege of illness. Both he and Hans Kindler had ample opportunity to display their solo abilities during the first number, and Daniel Maquarrie, first flutist, was compelled to arise and bow his acknowledgments several times.

Efrem Zimbalist was the soloist of the occasion, and his authoritative rendition of the concerto in G major of Beethoven aroused an ovation. The "Good Friday Spell" from "Parsifal" was a Wagner number that in conjunction with "La Grande Paque Russe," Rimsky-Korsakoff, brought the concert to a thrilling finale. Instead of Friday afternoon it was held Monday afternoon, April 1.

"Carmen" at Philadelphia Opera House

"Carmen" still maintains its popularity in Philadelphia, for the Bizet opera offered at the Philadelphia Opera House by the Metropolitan Company drew a huge crowd, many of whom could not obtain admission to the large auditorium.

Geraldine Farrar sang the role of Carmen. Giovanni Martinelli as Don Jose acted with the utmost virility, and was vocally admirable. The beautiful qualities of his voice were effective in this opera and his ideas of interpretation were no less forcibly impressed upon those present.

Marie Sundelius sang with much brilliance, as well as tonal volume and her offerings deeply impressed, and her portrayal of Micaela left nothing to be desired. Clarence Whitehill was the Escamillo. The chorus was thoroughly efficient and the orchestra under Pierre Monteux gave a fine account of itself.

Raisa and Rimini in Recital

At the Metropolitan Opera House, Rosa Raisa, dramatic soprano, and Giacomo Rimini, baritone, of the Chicago Opera Company, gave one of the most enjoyable joint recitals so far presented in this city during the present season. Mme. Raisa gave a diversified program

and her numbers were sung with an assurance born of thorough understanding as well as adequate emotional control. Mr. Rimini is possessed of a fine baritone voice, of excellent resonance and wide appeal. His numbers were well chosen and capably delivered. Frank Laird Waller was the accompanist on the occasion, and his work is deserving of the utmost praise.

Shattuck with Stokowski Forces

At the concerts of the Philadelphia Orchestra of April 5 and 6, Beethoven's symphony No. 8 was the principal orchestral number on the program. It was performed by the big orchestra in a fashion that brought delight to the audiences. The portrayal of this Beethoven monument was skillfully conceived by Stokowski and the men responded to his desire with the utmost care, precision and effectiveness. As is always the case with the orchestra, the various departments played with fine tonal blendings and colorings, conjoined to admirable rhythmic conceptions. Five excerpts from a like number of operas by Jean Baptiste Lully, a composer of the old French school, were beautifully done and greatly pleased the large audience.

Palmgren's concerto, "The River," was selected as a vehicle for the art of Arthur Shattuck, pianist. The work proved to be more or less a division between the orchestra and piano, inasmuch as the orchestration seemed as vital and inspiring as did the so called solo part of the composition. Shattuck played with his usual skill, deep musical appreciation and judgment. His tone is clean cut and beautifully resonant. The more difficult passages of the concerto were negotiated with suave facility, and the poetic and dramatic possibilities of the work were fully realized by him.

"La Bohème" with Martinelli and Alda

One of the most familiar operas in the repertoire of the Metropolitan Company, "La Bohème," was presented at the Philadelphia Opera House, Tuesday evening, April 2. An overflow audience greeted the presentation, and the enthusiasm with which the endeavors of the artists were met proved as great as it was merited. Giovanni Martinelli, as Rudolfo, scored one of the most emphatic successes of the evening. Seldom has the tenor part been so splendidly sung. His firm and warmly gleaming voice rang forth with artful assurance and a wealth of poetic conception that at the conclusion of his first act aria caused the vast assemblage to burst forth with spontaneous applause that continued for several minutes. Frances Alda aroused the admiration and clamor of the house by her distinctive and magnificent vocalization, in addition to the fine acting of

her portrayal as Mimi. Her treatment of this role was sympathetic, beautifully revealed, and bore no earmarks whatsoever of exaggeration. Henri Scott, as Colline, was in splendid voice, and gave a delightful version of the part assigned him. His song to the coat established a high plane of ability and meaning to this division of the last act. The assistance of Thomas Chalmers as Marcello was a great factor in the success of the production. Louis d'Angelo was Schaunard. Ruth Miller acted vivaciously as Musetta. Gennaro Papi conducted with decided authority and poetic results.

Lucy Gates with New York Symphony

The New York Symphony Orchestra, with Lucy Gates, coloratura soprano, substituting for Amelita Galli-Curci, the diva of the abscessed tooth, gave its final concert of the season at the Academy of Music, Wednesday afternoon, April 3.

Mr. Damrosch limped upon the stage and after the National Anthem had been rendered, begged the indulgence of the audience, stating that he had been injured in an automobile accident, and as a consequence would probably be compelled to conduct part of the program in a sitting posture. The symphony was conducted in the usual manner, but the Wagner numbers were directed from the rather alarming altitude formed by a stack of three platforms, on the top of which a chair was placed, and upon which the conductor seated himself and wielded the baton. The Brahms symphony in D was given with vigorous and compelling effects. The Wagner numbers were splendidly presented and aroused much spontaneous and well merited applause. Miss Gates was the recipient of a very cordial greeting, and her work as revealed proved to be a style that commanded attention, interest and unquestioned acknowledgment of her art. Her program numbers were "Una Voce Poco Fa" and the "Bell Song" from "Lakmé," and after each of them many recalls testified to the enjoyment of her audience. The concert was under the direction of Helen Pulaski Innes.

McCormack in Recital—at His Best

It is estimated that over 4,000 people attended the McCormack recital at the Philadelphia Opera House. McCormack was in splendid voice and was received most enthusiastically. His interpretation of Schubert's "Serenade" was particularly effective, and in the other classics proved himself a master as well. The artist then announced "intermission," and immediately began singing "There's a Long, Long Trail," followed by "Little Mother o' Mine" and other melodies, including "Your Eyes," written by Edwin Schneider, who is McCormack's efficient accompanist. Mr. Schneider was compelled to arise in acknowledgment of the thunder of applause that greeted the rendering of his song. Andre Polah, violinist, was the assisting artist, and his playing of the Wieniawski "Scherzo Tarantelli" created marked enthusiasm. During the recital McCormack made a plea for more funds with which to provide recreation for the boys of the Fourth Naval District.

G. M. W.

A Series of Three Orchestral Concerts CARNEGIE HALL, NEW YORK

Thursday Evenings, April 18th, 25th and May 2nd

OSSIP GABRILOWITSCH

CONDUCTOR AND SOLOIST

Programme, April 18th

Ossip Gabrilowitsch, Conductor

Beethoven	.....	First Symphony
Mozart	.....	Concerto in D Minor, for Piano and Orchestra
Ossip Gabrilowitsch, Soloist	Arnold Volpe, Conductor	
Beethoven	.....	Overture "Coriolanus"
Beethoven	.....	Seventh Symphony

Programme, April 25th

Ossip Gabrilowitsch, Conductor

D'Indy	.....	"Istar"
Brahms	.....	Second Symphony
Schumann	.....	Concerto for Piano and Orchestra
Ossip Gabrilowitsch, Soloist	Arnold Volpe, Conductor	
Elgar	.....	Symphonic Variations

Programme, May 2nd

Ossip Gabrilowitsch, Conductor

Rimsky-Korsakoff	.....	"Scheherezade"
Tschaikowsky	.....	"Romeo and Juliet"
Franck	.....	Variations Symphoniques, for Piano and Orchestra
Ossip Gabrilowitsch, Soloist	Arnold Volpe, Conductor	
Strauss	"Death and Transfiguration"

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His Recent Triumph in Cincinnati Conducting the Cincinnati Symphony Orchestra

"There is, in the performances under the sure bâton of Gabrilowitsch, a certain elemental distinction which makes them unique. The details of the work in hand are carefully sought out and given full consideration, the value of each phrase, each embellishment, each nuance is thoroughly realized and afforded its just due, and the sonorities of the orchestral choirs are allowed to present themselves in beauty of tone as well as the necessary gradations of volume.

"Gabrilowitsch, by the sincerity of his demeanor as well as the fine display of a ripened sensitive musicianship, has left a deep impression on musical Cincinnati, to which yesterday's audience gave enthusiastic expression.—Cincinnati Enquirer, March 23, 1918.

"Gabrilowitsch presented a Brahms conceived in Olympian proportions, yet with detail so finely thought out and apportioned that the just relation and the balance of the whole were never for a moment obliterated. In the upward mounting and heroic sweep of great climaxes there was consistently maintained a cleanness and crispness of phrasing; the relation and interrelation between the inner and outer parts was rigidly sustained, while the voices of the different choirs, although merging into an orchestral tapestry of exceptional majesty, never lost their clearly defined and individual outline. The vitality of Gabrilowitsch's interpretation elicited a response from the orchestra which revealed it in new form, one which seemed animated by some sort of musical elixir, and which lent to its performance a magnetic inspiration that fairly swept the audience off its feet."—Cincinnati Commercial Tribune, March 23, 1918.

AMERICAN COMPOSERS' FESTIVAL

(Continued from page 5.)

The applause which the second concert got, on Tuesday afternoon, April 2, was sufficient to show how well the public liked the musical fare provided.

Augusta Bruggemann, soprano, began the proceedings with two songs by Hans T. Seifert, who accompanied her. Hallett Gilbert then took the accompanist's place at the piano and played the accompaniments of three of his songs for Harriet McConnell, contralto, to sing.

Teles Longtin, tenor, with Annie Woods McLeary at the piano, sang "Joy of a Rose," by Frances Tarbox; "When Love Is in Thine Eyes," by Florence Newell Barbour; "My Love," and "My Lovely Nancy," by Max Herzberg. Claude Warford played for two singers who sang three songs of his—Helen Koyce, soprano, and Ralph Morris, tenor. Francesca Marini, soprano, sang, to the composer's accompaniment, two songs by Bernard Hamblen. Three songs by Christiana Kriens ended the vocal numbers of the afternoon. They were sung by Stuart Edwards, baritone, and Eleanor Foster played the accompaniments.

Then Edmund Severn, violinist, played two of his compositions for violin and piano, with Mrs. Edmund Severn at the piano. Perhaps no program of the series better shows the operation of Uncle Sam's melting pot than the making of genuine American composers from the descendants of the various nationalities suggested by the names on this list.

April 3, Oliver Ditson Company

Wednesday afternoon was devoted to the publications of the O. Ditson Company, one of the largest American houses, which showed its particular interest by bringing over from Boston two of its editors—William Arms Fisher and Charles Fonteyn Manney, both of them composers of prominence—to participate in the interesting program offered. The afternoon opened with three songs by Charles Wakefield Cadman, "Could Roses Speak," "Memories," and "At Dawning," sung by Constance Eberhart, soprano, with the composer, fresh from his "Shanewis" success at the Metropolitan, accompanying. William Wheeler later on interpreted more Cadman songs, "Indian Summer," "Heart of Her," and "I Passed a Stately Cavalcade," also with the composer's assistance. Second on the program was a group of songs by William Arms Fisher, "I Heard a Cry," "Swing Low," and "Wearyin' for You," sung by Marie von Essen, contralto, with Mr. Fisher at the piano. Miss von Essen's second group was made up of three songs by Arthur Bergh, "December," "Bedtime Song," and "Would You?", with Mr. Bergh assisting her. Charles Fonteyn Manney presided at the piano in a group of his songs sung by Mrs. William Wheeler, soprano, which included "Consecration," "Swiftly Sounded Through My Soul," and "Sweetheart, Sign No More," the latter with violin obligato, played by Kathryn Platt Glynn; while Mr. Wheeler sang another Manney group, made up of "Orpheus with His Lute," "Parted Presence," and "May Morning." Hart-ridge Whipp, baritone, with William Arms Fisher accompanying, gave a second group of Fisher songs, "Ashes of Roses," "When Allah Spoke," and the great favorite, "Sweet Is Tipperary." Mrs. Wheeler, with Louis Dressler at the piano, sang three songs of Charles Huerter's entitled "Gift," "Pirate's Dream," and "Heart's Call," while Mr. Wheeler ended the program with Mr. Dressler's "Ye Bells of Easterday." Miss Glynn again playing a violin obligato. Mr. Whipp's second group was devoted to three songs by Arthur Bergh, with the composer at the piano. They were: "Thou Art My Rest," "Fate of Flim Flam," and "Night Ride." The Oliver Ditson program proved one of the most interesting of the week and attracted one of the largest audiences. All the artists were excellent and the musical offerings of a high order.

April 4, Arthur P. Schmidt

Thursday's concert, the fourth, was devoted to the publications of Arthur P. Schmidt, of Boston and New York, a publisher who has cultivated the American song very extensively. Nine of the compositions on his list are already famous, for Edward MacDowell wrote them. Five of them were played on the organ by J. Thurston Noe, and four of them on the piano by Hans Barth.

Between the organ group at the beginning of the program and the piano group at the end, came twenty songs by living composers, who played their own accompaniments for the various singers. Marion Bauer had five songs sung by the contralto, Fernanda Pratt, and Floy Little Bartlett had seven sung by the soprano, Edith Chapman Gould. Norman Joffite, baritone, was heard to great advantage in four familiar songs by Gena Branscombe, and then the soprano Mme. Buckhout sang four vocal ballads by Margaret Hoberg. This program was not a mere example of "All's well that ends well," for the songs by the living women composers were well worthy to be heard beside the standard compositions of MacDowell.

April 5, John Church Company

Friday, April 5, was the date of another very enjoyable concert. It is true there was no MacDowell on the program, but the works by living composers which the John Church Company published and selected for this entertainment could hardly have been improved. Alexander Russell, the concert director of the Wanamaker auditorium, began the afternoon's music with three organ solos by Louis Victor Saar and C. Hugo Grimm. The first vocal item was three songs by Mary Helen Brown, sung by Harriet McConnell, contralto, with cello obligatos by Alice Wells and piano accompaniments by the composer. Harriet Ware played the piano for John Barnes Wells, tenor, who sang four of her songs. Edwin Markham, the poet, who wrote several of the lyrics for Miss Ware's songs, occupied one of the boxes.

A. Walter Kramer played the accompaniments of three of his songs sung by the soprano Louise MacMahan, a singer who also did justice to two songs by Charles Gilbert Spross, who accompanied her. This latter composer played the accompaniments of five of his songs sung by the tenor Joseph Mathieu.

William Simmons, baritone, had three songs set down to him by Alexander Russell, and the audience went into

roars of laughter when John Barnes Wells sang five of his humorous little songs.

April 6, Huntzinger & Dilworth

The first week ended on Saturday, April 6, with compositions published by Huntzinger & Dilworth, one of the youngest houses in the music publishing business, but one that proved its high aims and accomplishments by the songs produced on Saturday afternoon. Alma Beck, contralto, sang songs by John Prindle Scott and Florence Turner Maley to the accompaniment of William Reddick. The tenor, Dan Beddoe, was heard in four songs by four different composers, John Prindle Scott, Harry M. Gilbert, Florence Turner Maley and Geoffrey O'Hara. The accompaniments were played by Harry M. Gilbert. Alma Beck sang another group of four songs, selected from the works of Alexander Russell, Mary Helen Brown, W. Franke Harling and Fay Foster.

Earl Tuckerman, baritone, was heard in two negro spirituals, arranged by William Reddick, and in two original songs by Florence Turner Maley, one of them requiring the help of a male quartet. The same combination of soloist and quartet presented C. Linn Seiter's "Six Full Fathom of Men." The last item of the program was the singing of Edna Fasset Sterling, soprano, who sang songs by C. Linn Seiter, Florence Turner Maley and Harry M. Gilbert.

Every concert during the week ended with the singing of "The Star Spangled Banner."

April 8, G. Schirmer

Monday, April 8, was the seventh concert of the series. It was given over to the publications of G. Schirmer, a publisher who must have had some trouble in knowing what to omit from his long list. The compositions selected appeared to give great satisfaction, however, and the program was of enjoyable length. Alexander Russell played three organ works by H. Alexander Mathews, Charles A. Stebbins and Will C. MacFarlane. John Barnes Wells, tenor, sang four songs by Grey, Burnett, Russell and Deis, with Carl Deis at the piano, and the baritone, Harold Land, sang six songs by C. Whitney Coombs, R. Huntington Woodman and Oley Speaks, accompanied by the first two composers and Carl Deis. This same accompanist played for Kathleen Lawler, soprano, when she sang five songs by Mrs. H. H. A. Beach, Margery Allen Cook, Pearl Curran, John Philip Sousa and Edward Horsman. The piano solos of Charles T. Griffes, who played three of his own compositions, were warmly applauded, and a great burst of enthusiasm greeted Mana Zucca, who played her "Moment triste," "Etude d'hommage" and "Fugue on Dixie." This former brilliant pianist evidently intends to eclipse as a composer her record as a pianist.

April 9, M. Witmark & Sons

The final concert of the series, devoted to publications of M. Witmark & Sons, occurred on Tuesday, April 9, too late for this week's MUSICAL COURIER, and will receive special notice in next week's issue.

Alda, Operatic Favorite

"The Mimi was Frances Alda, who in the third act accomplished perhaps the most beautiful singing of her Metropolitan career. In delicacy of phrasing, in legato, in smoothness of tone, it was worthy of high praise," declared the New York Tribune regarding a performance of "La Bohème" at the Metropolitan Opera House. This was as it should be, for "Mimi is one of her best roles and she succeeds well in imparting the pathos of the character," states the New York Journal. Of this same performance the New York Morning Telegraph remarked that "Frances Alda, as Mimi, sang with a warmth of expression and beauty of tone which surpassed all her previous work." According to the Evening World, "Frances Alda, as Mimi, never was so winsome. The part is familiar to her, but she imbued it with fresh graces. The plain black gown she wore in the dying scene was an outer indication of her new spiritual conception of the fascinating little seamstress. She sang at her best."

During the season which is rapidly drawing to a close Mme. Alda has proved herself one of the most reliable and most popular members of the Metropolitan Opera Company. Among the roles in which she has achieved genuine successes are Manon in "Manon Lescaut," Jaroslava in "Prince Igor," the Princess in "Marouf," Marguerite in "Faust," Francesca in "Francesca da Rimini," and others.

Riccardo Stracciari in Demand

The demand for Stracciari is growing. The artist for the first time in ten years, and practically for the first time since his tremendous development, was heard in this country at Chicago on November 25 last, and, although Mr. Stracciari is an artist who can be secured by a limited number of cities only, on account of the very big fee which he receives for his services, his manager, M. H. Hanson, of New York, has been compelled to forego engagements at such important points as Kansas City, Wichita and Lindsborg, Kan., the festivals in these cities, for which Mr. Stracciari was urgently wanted, coinciding with other dates previously booked for the artist in towns like Dayton, Ohio, Indianapolis, and Ann Arbor, Mich.

Stracciari's fame is traveling so rapidly that cities as remote as Butte, Mont., and Vancouver, B. C., have during the last few days telegraphed for Stracciari concerts.

Leginska Helping

Ethel Leginska will appear at a benefit concert arranged by the People's Symphony Auxiliary Club, which is to take place Tuesday evening, April 30, at the Washington Irving High School, Sixteenth street and Irving place, New York. The proceeds from the concert are to go to the endowment fund of the association.

An entire recital program will be given by Ethel Leginska under the auspices of the Humanitarian Cult at Carnegie Hall on Tuesday evening, April 16.

CINCINNATI, OHIO

(Continued from page 5.)

his wishes last week. Ysaye at once plunged into the work of preparation with an energy and a complete grasp of every detail which impressed the directors of the festival in a most favorable manner. Ysaye began his rehearsals with Haydn's oratorio, "The Seasons." It will enable him to acquaint himself with the quality of the chorus and character of the voice divisions. Next week the rehearsals will move to Music Hall.

The Southern Ohio Chapter of the American Guild of Organists conferred a great favor on local lovers of organ music on Thursday, April 4, when it presented Charles Heinroth in an organ recital at Church of the Covenant. A large audience gathered for the treat. The program presented was a composite of the substantial and lighter varieties of organ music. Heinroth ranks as one of the foremost masters of the organ today. He was most enthusiastically received. The Cincinnati Conservatory of Music supplied a liberal quota to the personnel of the Cincinnati Base Hospital Unit which was called to Camp Sherman last week, at which time nine leading talents took indefinite leave from the Conservatory activities. Those enlisted in the unit were Elwin Smith, tenor; Donald Kissane, Phil Dreifus and Willard Tallentire, violinists; Lloyd Miller, Cecil Davis, Ray Staater, Dwight Anderson and Boyd Ringo, pianists.

An interesting recital was heard at the Conservatory of Music on Tuesday evening, April 2, when the pupils of John A. Hoffmann were presented. Valuable vocal talent was revealed, much of which is already well developed and full of promise. Particular honors were won by Emma Boyd, Cleona Quiett and Mrs. William A. Evans. In addition there appeared on the program the following young singers: Margaret Baker, Alice Montfort, Ruth Bohlender, Violet Sommer, Myrtle Stradman, Glyn Morris and Pauline Frankenstein. The sympathetic accompaniments of Elizabeth Cook and William Meldrum were much enjoyed and added greatly to the success of the evening.

The second series of song recitals by pupils of Dr. Fery Lulek was a delightful event, given on Thursday evening, April 4. A dozen fresh young voices were presented, which have been under Dr. Lulek's tuition during the past two years or less. The facile vocal technic, the fine innate quality of the majority of the voices and the ease and assurance of the young singers were matters of congratulation, and Dr. Lulek and his pupils were much applauded. The participants were Dorothy Brown, Natalie Wilson, Rose Boden, William Dugan, Ruth Orr, Ada Allen, Florence Gholson, William Drexelius, Helen Machle, Omar Wilson, Mabel Black and Idella Boenker. The accompanists of the evening were Gertrude Isenberg, Elsie Barge, Lois Neilly and Norman Brown.

The third concert by the College of Music Orchestra and Chorus took place at the Odeon on Thursday evening, April 4. In addition to the chorus and orchestra, which were under the direction of Albino Gorno, a number of talented soloists were presented.

On Tuesday evening, April 2, the College of Music presented at the Odeon a group of talented pupils from the class of Lino Mattioli in a recital. Mattioli himself played the accompaniments.

William Kraupner presented six of his pupils in a matinee recital at the Cincinnati Conservatory of Music on Wednesday, April 3. Those participating were Cornelia de Roo, Johanna Zimmermann, Elizabeth Dunham, Emma Snow, Gertrude Bauer and Eleanor Schwenker Nieder.

Thomas Kelley, widely known as an authority on musical subjects, interested a capacity audience at the Cincinnati Conservatory of Music on the evening of Wednesday, March 27, when he discussed the subject of "Oratorio, Passion Music and Cantata." Mr. Kelley's lecture was illustrated with musical selections in which he had the assistance of his pupils, Bessie Cook, Mrs. Reddish, Mary Pfau and Margaret Powell, Elizabeth Cook being the accompanist of the evening.

Louis G. Sturm, the well known composer and principal of the department of theory and composition at the College of Music of Cincinnati, has accepted the invitation to deliver a paper relative to his special side of the musical profession at the meeting in June in this city of the Ohio State Music Teachers' Association.

Robert Childe, a refreshing young pianist, whose playing denotes artistic accomplishment, entertained a large audience at the Conservatory of Music on Monday evening, March 25. Mr. Childe is a pupil of Frederick Shaler Evans, of the Conservatory, and that master's sterling qualities are admirably reflected in the pupil, whose rendition of a program of splendid selection netted him the unstinted praise of the large audience that heard him.

Bristow Hardin, who enlisted in the navy some months ago, was called to the colors during the past week, and will be greatly missed in local musical circles. Hardin was acknowledged one of the most brilliant of the younger school of pianists of the city, and has been a valued instructor in the faculty of the Cincinnati Conservatory of Music for a number of years.

Helen van Ostrand, advanced pupil of Helen T. Splain, gave some very interesting piano numbers before the members of the Industrial Club of the East Night High School on Wednesday evening, March 27.

Leo Lucas, tenor, sang at the Sinton Hotel one afternoon last week for the Daughters of America, and in the evening at the Gibson House for the Game and Fish Association. On Tuesday evening he appeared as soloist at the Walnut Hills Business Men's Club. Mr. Lucas is a pupil of H. C. Lerch, of the Clifton School of Music, and is gaining quite a reputation as a soloist.

On Monday evening, March 18, Frederick Shaler Evans presented a number of his pupils in a recital at the Cincinnati Conservatory of Music. Mr. Evans has been termed the dean of Cincinnati pianists, and has been giving repeated evidences of a busy season through various appearances of his pupils in concerts and recitals. Mr. Evans and his pupils were the recipients of much well earned applause from a large gathering. Among the numbers receiving special applause were the Arensky suite, op. 15, played with finesse and considerable brilliancy by Mrs. Curtis Dougherty, and the Schumann symphonic etudes as played by Lucille Skinner. The other participants were Maude Ould, Hazel Edwards, Luch Cloud and Grady Cox.



TED SHAWN.

Husband and dancing partner of Ruth St. Denis, who enlisted February 4, and is now a member of the 158th Ambulance Company, 11th Sanitary Train, stationed at Camp Kearney.

Movie Houses Must Pay Music Royalty

Not long ago the MUSICAL COURIER told of the suit against the American Society of Composers, Authors and Publishers instituted by the St. Nicholas Avenue Amusement Company to obtain an order restraining the society from collecting royalties from compositions played by the amusement company. Last week a decision was handed down by Justice Goff in the Supreme Court in favor of the A. S. C. A. P. In rendering his decision Justice Goff declared:

The musical productions of the individual members of the association are protected by copyright. When a place of amusement publicly renders any composition of any member of the association without permission obtained through payment of the fee to the association or by consent of the author a notification of infringement of copyright is sent to the proprietor of such place.

The author may permit on any terms satisfactory to himself any person to play any or all of his individual compositions irrespective of any action of the association. The permit or license issued by the association grants the right to play all the compositions of its members.

After considering the argument of counsel and their briefs I am of the opinion that the defendant association is exercising only its lawful rights. It existed before the incorporation of the plaintiff and was engaged in the same general work before the plaintiff's existence. The association is formed for lawful purpose and I find no exercise of any coercion. The institution of legal actions by individual members of the association for violation of copyright is justified for the protection of income from their music.

Plaintiff wishes to use the product of the author's labor, ignoring copyright, free of any charge whatever except the actual purchase price of the printed musical score. There is no restraint of trade through any act of the association.

Gunster's Critical Audience

Frederick Gunster, the American tenor, who has just returned from a successful concert tour of the Middle West and the South, relates an interesting incident which occurred during a visit to his former home in Birmingham, Ala., where he enjoyed a short rest, between engagements, in the balmy and glorious spring weather which has prevailed in the sunny South for several weeks.

Mr. Gunster has been singing H. T. Burleigh's "negro spirituals" with marked success on some of his programs, but it remained for him to make his biggest appeal to members of the race which has sung them for generations. One fine morning while he sat at the piano singing "Swing Low, Sweet Chariot" and other kindred spirituals, there came to the doorway of the big music room old Lizzie, a "befo' de wah" mammy; Sarah, the cook, and Joe, the faithful man servant, to hear their "young massa" sing. The singer's dusky auditors were entranced as he continued singing the beautiful old airs. When he finished, Sarah, with tears streaming down her brown cheeks, exclaimed: "Law, Marse Freddie, ef you keep on singin' dem ole nigger tunes de Lord will sho bless you, yassah!" Old Lizzie was so enthused that she couldn't refrain from "shoutin'" when she reached the kitchen, and Joe remarked, "Mr. Freddie could make any nigger get religion singin' like that."

Reception to Cadman

Among the many attentions paid Charles W. Cadman, the composer of "Shanewis," during his sojourn in the East, the reception given him by Mr. and Mrs. Joseph Regneas in their handsome New York residence-studio, on April 8, was notable. Here a veritable "gathering of the clans" occurred, for seemingly everybody of importance in the musical world came to pay regards to Mr. Chapman and Mr. Regneas, not forgetting Sara Baron Anderson-Regneas. A program of Cadman songs was given, all the singers being of the Regneas schooling. Nineteen songs gave opportunity for a varied resumé of the Cadman muse, ranging from the lyric to the dramatic.

The singers were Nevada van der Veer, Louise MacMahan, Elizabeth Ayres, Gladys Axman, Earle Tuckerman and Andrea Sarto, all of whom gave very great pleasure to the attending throng; inasmuch as this was

a private social affair, no further comment will be attempted. Olive Robertson and Harry O. Hirt played the accompaniments, and Mr. Cadman was nearly overwhelmed with compliments.

Herman Sandby Plays at Camp Crane

"Herman Sandby, the noted cellist, last night achieved one of the greatest triumphs of his career when almost every man in Camp Crane turned out to hear him in a concert program in Recreation Hall and applauded his work to the echo. It was Easter evening and there were many outside attractions, but the name and fame of Mr. Sandby held the boys in camp, or they induced their friends outside to join them in the enjoyment of the evening." As the Allentown Morning Call rightly says, it was indeed a triumph for Mr. Sandby, and one of the most appreciated of all the compliments the artist received on that occasion was the genuine astonishment of the Colonel when he found so large an audience. Assisted by L. T. Gruenberg at the piano, Mr. Sandby presented a program of works by Tchaikowsky, Dvorak, Sibelius, Cui, Popper, Saint-Saens and a group of Scandinavian folk music. At the close the boys gave him a rousing cheer.

On April 10 Mr. Sandby was scheduled to give a recital at the New York residence of Adolph Lewisohn, for the benefit of the Food for France Fund.

Spartanburg Festival Omitted Until War Ends

The Spartanburg, S. C., Music Festival, an annual event in the Southern city since 1895, will be omitted this year and only renewed with the advent of peace. This is because of the engrossing interest and attention of those who usually participate in war work, both in training camps, at the front and in providing for the needs of the soldiers. The Converse College Choral Society, directed by Edmon Morris, director of the Spartanburg Music Festival Association and dean of the School of Music, Converse College, has always been a distinguishing feature of these festivals, and 184 artists have appeared there from one to ten times each.

At present singers of Spartanburg and students of singing at the college, known as Converse College Camp Chorus (under Mr. Morris' direction) furnish musical entertainment for the soldiers.

Salt Lake City Likes Gosnell

The following telegram, which tells its own story, was received by M. H. Hanson, the New York manager, recently:

"Elijah great success. Gosnell wonderful revelation. Thanks for sending him."

(Signed) EDW. P. KIMBALL,
Manager Tabernacle Choir.

Sada Cowen to Be with Elmira Symphony

At the second concert of a series given by the Elmira Symphony Orchestra under the baton of Prof. W. Grant Egbert on Sunday afternoons, Sada Cowen, the eminent Chicago pianist, will be the soloist. The concert will take place on April 14, at the Majestic Theatre, which seats about 2,000 people.

Clarice Balas Popular in Cleveland

Among the recent engagements which Clarice Balas has filled successfully must be mentioned appearances in Cleveland before the College Club, the Lakewood Musical Club and the Lecture Recital Club. Miss Balas is a pianist of very fine talents and her popularity in Cleveland, her home town, is of that genuine sort which bespeaks real merit.

First Date of Grand Opera Quartet

The first appearance of the Grand Opera Quartet, consisting of Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe de Luca, will take place in Toronto on May 13. The quartet has been widely booked for next October.

OBITUARY

Mary Keys Packer

Mary Keys Packer, founder of the Master School of Music, Brooklyn, died of heart disease, Sunday, April 7.

Mrs. Packer was born in Baltimore, but had been a resident of Brooklyn for forty-two years, coming there following her musical studies abroad. She had traveled extensively also as a concert singer.

In 1904, she founded the Master School of Music and was dean of the board of directors at the time of her death.

Mrs. Packer was seventy-six years of age. She leaves a son, a daughter and four grandchildren.

Mrs. Packer was a daughter-in-law of Mrs. Harriet L. Packer, founder of the Packer Institute, Brooklyn.

Eva M. Hartzell

Eva M. Hartzell, sister of Yeatman Griffith, the well known New York vocal teacher, died at the Griffith home in New York on Saturday, April 6. She had made her home with Mr. and Mrs. Yeatman Griffith for many years, living with them in Italy, London, and coming with them to New York. Her death is a source of regret to a large circle of friends in the musical world who knew her. The funeral services took place on April 8 at Cincinnati, Ohio.

Rafael Navarro

Rafael Navarro died suddenly from heart disease at the Martinique Hotel, New York, March 30. He was born in Cuba. Although he had studied medicine in Paris, he never practiced it, but devoted his life to music. He had conducted an orchestra in Brooklyn and was well known there, though at the time of his death he was living in Caldwell, N. J. He leaves a wife and one son. Mr. Navarro was seventy years of age.

AN AMERICAN VICTORY

Mabel Garrison Comes Into Her Own at the Metropolitan

Seldom indeed has an American artist won the remarkable success which attended the appearance of Mabel Garrison as Lucia at a recent matinee at the Metropolitan Opera House, New York. Maria Barrientos had been scheduled to sing the part, but at the last moment was prevented because of illness, and Miss Garrison was given an opportunity to prove the measure of her art. That she succeeded in a manner which left no doubt in the minds of her audience of her splendid musicianship was evident from the prolonged and enthusiastic applause with which the act was interspersed and which followed its close. The press lauded Miss Garrison in a manner very unusual, and altogether it was a triumph of which the singer may well be proud. "Signor Gatti-Casazza is to be congratulated on having developed an American coloratura soprano who is the equal of any similar artist now a member of his company. To break without preparation into the most difficult score of an exceedingly difficult opera is in itself something of a feat, but to sing that score as only a past mistress of the art of song could sing it is surely a triumph. And the huge audience recognized the singer for what she is—an operatic coloratura of the very first rank—and applauded her with an enthusiasm which was altogether good to hear," declared the New York Tribune, and this is a sample of what the other New York papers said. "Miss Garrison produces her tones with great fluency. She is a natural and not a made singer. Her floratura is clear and



MABEL GARRISON,
The Metropolitan coloratura soprano.

incisive; her staccato crystalline, her runs brilliant, her trill excellent; she knows the beauty of legato, she sings invariably true to pitch. In short, she is a singer worthy to carry on the great traditions of the operas of bel canto. And entirely incidentally, she is an American."

Program of Orchestral Society of New York

The Orchestral Society of New York, Max Jacobs, conductor, an organization whose aim is to popularize American music and artists, is to give its last subscription concert of the season at Aeolian Hall on Sunday afternoon, April 21, with Norma de Mendoza, an American soprano, as the soloist of the occasion. The symphony will be Tchaikowsky's fourth, and the rest of the orchestral program consists of MacDowell's "Lancelot and Elaine," Skilton's two "Indian Dances," to be performed for the first time in New York, and Enesco's Roumanian rhapsody No. 1. Miss de Mendoza will sing an aria from Mozart's "Marriage of Figaro" and another from "Cavalleria Rusticana."

Cecile Ayres to Wed

Invitations have been issued for the wedding of the pianist, Cecile Ayres, daughter of Mr. and Mrs. Eugene Edmond Ayres, of Philadelphia, to Zoltan de Horvath, formerly of New York and now also a resident of Philadelphia. The ceremony will take place on April 20 at the Upland Baptist Church, Upland, Pa.

Mr. de Horvath, while a technical chemist by profession, is well known in New York and Philadelphia musical circles as a pianist of merit.

Marcella Craft to Sing Violetta in Portland

In consequence of popular demand, Fortune Gallo has just engaged Marcella Craft to sing Violetta in "Traviata" when his company presents that opera in Portland, Me., on Thursday evening, April 18.

This engagement will make it necessary for the artist to take a 1 o'clock train from New York immediately after she has sung a recital for the Harlem Philharmonic Society, which is scheduled to take place at 11 o'clock the same morning at the Waldorf-Astoria.

CONCERTS IN GREATER NEW YORK

(Continued from page 17.)

sented a program calculated to show her art from every angle. Her opening number was the air, "Per la Gloria," from "Griselda," by Buonamici. There was also a group of Russian folksongs, two songs in English, the "Suicidio" aria from "La Gioconda," and, with Rimini, the familiar duet from "Don Giovanni." Needless to say there were numerous encores as well. Miss Raisa had nothing new to show her audience, but there was opportunity again to enjoy the beauty and power of her voice and the amazing agility of which her large organ is capable. Rimini, to whom nature has given a voice of unusually fine quality, was at his best in the "Largo al Factotum."

Sascha Jacobsen is a violinist of parts, a young man who in a very few years will stand extremely high in the violinistic world. There is no weak spot in his playing from a technical standpoint, and he is a thorough musician. Last night he stirred the crowd to long continued applause and insistence upon encores each time he appeared.

Two special features of the evening were "The Star Spangled Banner," sung by Miss Raisa and Mr. Rimini, with obligato by Jacobsen, the audience joining in under the direction of Charles D. Isaacson; and the Gounod "Ave Maria," which ended the program, sung by two vocalists also to Jacobsen's obligato. Arnaldo Conti, called to substitute for Frank Laird Waller, was an unsatisfactory accompanist. He did not know the American national anthem, but the situation was saved by a soldier in the audience who volunteered and proved a most acceptable pianist.

Mme. Staberg-Hall, Soprano

Mme. Staberg-Hall, a soprano, gave a recital at the Princess Theatre, New York, on Sunday afternoon, April 7. Her program was entirely Norwegian in its make up and contained some numbers of unusual interest, among which were: "Djupt i Uafvet" ("The Water Sprite") by Argehus, "Mot Kveld" ("Eventide") by Backer-Grondahl and "Norwegian Echo Song" (Thrane).

Mme. Staberg-Hall's voice is admirably suited to the demands of this type of song and she brought considerable interest and good style into her various interpretations. Her voice is of pleasing quality and her singing was warmly received. Harold Levine was the accompanist.

Gustav Ferrari's Unique Experience

Gustav Ferrari, who has been leading the "Chu Chin Chow" music all winter to the delight of those who have crowded the great Manhattan Opera House and the equally large Century Theatre in New York to hear it, dropped into the MUSICAL COURIER offices last Friday afternoon.

"Where have you been?" said the MUSICAL COURIER to Gustav Ferrari.

"I have been having an experience," said Ferrari to the MUSICAL COURIER, "a novel and an interesting one. I was listening to Yvette Guilbert just now. She sang half a dozen songs that I wrote for her years and years ago and had absolutely forgotten. I tell you it is very novel to listen to your own compositions just as if they were those of some other man, for I had not heard any of them for years, and they were as new to me as to the rest of the audience."

"And how did you like them?"

"Well," answered the genial French-Swiss-Italian-English-American composer and conductor, "to tell you the truth, one of them was very good."

Incidentally, a lot of artists are regularly using the Ferrari songs on their programs. Helen Stanley sings "I Know," Reinald Werrenrath uses "Le Miroir" on nearly every program with invariable success. Eva Gauthier and Marcia van Dresser are two other artists who have sung Mr. Ferrari's songs recently, and Victor Harris' St. Cecilia Chorus will sing an arrangement of "Au Claire de la lune," which Mr. Ferrari has made especially for them. Mr. Ferrari has the happy faculty for writing songs which, while excellent from the standpoint of musical workmanship, are very grateful to the vocalist and take with an audience without being banal in any way. The Boston Music Company has a number of new works by him in preparation.

Martino Artist in Aeolian Hall Recital

On Friday evening, April 19, Francesca d'Angelo will give a song recital at Aeolian Hall, New York, assisted by Lina Coen at the piano. Miss d'Angelo, who is an artist-pupil of Alfredo Martino, will be heard in a program made up of songs in English, Italian and French, as follows: "A Song for You," Vanderpool; "Garden of Dreams," Joseph McManus; "Summer Time," Ward Stephens; "Oh, Let Night Speak," G. W. Chadwick; "Floods of Spring," S. Rachmaninoff; "La Bohème Waltz," Puccini; "Intorno All'Idol Mio," M. Agostino Cesti; "Nel Core Sento," Scarlatti; Micaela aria from "Carmen," Bizet; "Send Me a Dream" (intuition), Marion Bauer; "Dear Lad o' Mine," Gena Branscombe; "April," Pietro Florida; "Rise, Oh, Star," Rudolph Ganz; "Do Not Go, My Love," Richard Hageman; "Vissi d'Arte" ("Tosca"), Puccini; "O Del Mio Dolce Ardor," Gluck; "Caro Mio Ben," Giordann; aria from "Louise," Charpentier, and "The Star Spangled Banner."

Gretchen Morris with Dr. Mees' Forces

Gretchen Morris, American soprano, won a splendid success when she appeared as soloist on an all-American program with the Newark (N. J.) Orpheus Club, Dr. Arthur Mees, conductor, on Thursday evening, April 4. Dr. Mees, whose splendid worth as a wielder of the baton was evident, gave over the entire evening to American composers and designated it in the program as an "all-American program." Opening with "The Star Spangled Banner," the club sang numbers by Foote, Chadwick, Parker, Protheroe, Hammond, Bullard, Hadley, Gibson and Huhn.

Miss Morris was especially pleasing in "The Wood of Finvara," by Burleigh, and "Ah! Love But a Day," by Gilbert. Her other numbers were "Song of Sunshine," Turner-Maley; "Thou Wilt Know," Saar; "The Sleep That Flits on Baby's Eyes," Charpentier; "My Heart Is a Lute" and "Love's in My Heart," by Hunt-

ington Woodman, and the new song cycle, "Divan of Hafiz," by Harling. For encores she sang three of the Chinese Mother Goose rhymes by Bainbridge Crist.

Splendid diction and a thorough musicianship were characteristics in evidence which added greatly to the enjoyment of her audience.

Musical Art Club Activities

A very interesting program of exclusively French music was given March 26 at the Musical Art Club, New York, being the third of a series of five evenings of music of different nationalities, arranged by the chairman of the music committee, Bernhard Steinberg.

One of the feature numbers was the second act of "Faust," and the trio from the fifth act, in which Ethel Harrington sang the part of Marguerite; Mrs. Allen, Martha; Albert Quesnel, Faust, and Pierre Remington, Mephistopheles. While the entire quartet exhibited skill in the presentation of their respective parts, Miss Harrington deserves special mention because of the real excellence of her work. She is the possessor of a beautiful lyric soprano of very pleasing quality, used to great advantage and with much effect, especially in the upper register. She was a member of the Royal Opera Company of Athens, Greece, and has sung before King Constantine of Greece. No doubt her art and pleasing personality will win her favor with the American public.

The well known cellist, Sara Gurovitch, was the instrumental soloist, and her work was of such high order that she was obliged to give several encores, although the rule (on account of length of program) was against this. Lillian Weber did creditable work as accompanist.

An evening of Italian music was given April 9. The participating artists were Frances Woodbridge, soprano; Alma Kitchell, alto; James Price, tenor; Martin Horodes, bass, and Joseph Fuchs, violinist. The program consisted of compositions by Verdi, Scarlatti, Ponchielli, Pognana, Porpora-Kreisler and Corelli, closing with the quartet from "Rigoletto." Rose Diamond was at the piano.

Buckhout Nineteenth Musicales

The nineteenth "Composers' Musicales," given by Mme. Buckhout in her Central Park West studios, April 3, was devoted to compositions by Marian Coryell, of Chicago, the interpreting artists being Mme. Buckhout, soprano; Roger Bromley, baritone, and the composer. "Contentment," the entire six "Happy Songs," and "June" (dedicated to Mme. Buckhout) all had to be repeated by the soprano, so warm was the applause. One listener said, "There was enthusiasm galore, a large musical audience and a genuine happy feeling all around." Mr. Bromley contributed his share toward creating the interest, singing nine songs and uniting with Mme. Buckhout in the closing duet, "The Meadow," which also was repeated. Miss Coryell played a cycle of charming piano pieces written for children.

This marks the last of the Buckhout musicales this season. Throngs of people have heard them, and real interest was manifested, the affairs serving also to introduce some little known composers to metropolitan auditors.

Anna Case Sings for Her Folks

Anna Case's recital in New Brunswick, N. J., within twenty miles of the place where she was born and made her debut as a church singer, was the occasion of a great gathering of relatives, friends and well wishers who had known her from girlhood and many of whom had not heard her sing for eight years. Mr. and Mrs. Peter Case, Miss Case's parents, came over in their Ford from South Branch, N. J., together with Miss Case's two brothers, Stanley and Lester. Miss Opdycke, Miss Case's first teacher, was also in the audience to applaud her most successful pupil. The concert was the second number on the Star Concert Course run by Charles Henry Hart in New Brunswick. Miss Case sang the aria from "Lucia" and French, Scandinavian and English songs.

Lydia Locke Sings at Moonlight Festival

Lydia Locke has been in Florida for several weeks, and has sung with extraordinary success at all the great winter resorts. Miss Locke was specially engaged to sing at a wonderful moonlight music festival on the shore at Miami, Fla., the last day of March. To the accompaniment of four harps and four flutes, secured from the various hotels, she sang, under the tropical moonlit skies of Florida, a number of songs of the old Italian school, winding up the musical program by singing "Caro Nome" from "Rigoletto," "Charmant Oiseau" from "Le Perle du Brésil" and two little love duets with Signor Trefaldi, of Havana, which latter were composed by the tenor himself.

Vera Barstow to Tour Canada Again

Vera Barstow has just signed a contract for thirty concerts in Canada to be played next season. Details of this contract will be made public quite soon. It will be an extraordinary tour for the young artist, who certainly must be called the idol of Canada, as she plays nearly as much in the Dominion as in the United States. This probably is due to the fact that she is a pupil of Luigi von Kunits, and has frequently made lengthy stays with her master at his Toronto residence; in fact, she regards the von Kunits residence on Bedford road, Toronto, as her second home.

The Flonzaley Quartet in Surplines

On Easter morning the members of the Flonzaley Quartet filled a unique engagement, having been specially engaged to play at the services at the Church of the Ascension, New York. The quartet played a Schumann adagio and a Mozart andante, in addition to accompanying the choir in an anthem, under the direction of Miss Adam, organist. The feature that seemed to impress the Flonzaleys most was the fact that they were compelled to wear surplines—the first time any of them had yet appeared in clerical attire.

Louis H. Bourdon, a Metropolitan Visitor

Louis H. Bourdon, the young and energetic impresario of Montreal, Canada, believes in doing in Rome as the Romans would do, and his activities during his brief visit in New York would have put most metropolitan residents to shame. On the day last week when he dropped into the MUSICAL COURIER offices for a little chat, his first appointment had been at a quarter of eight that day and the last one was for one o'clock that night. Sandwiched in between these were engagements, four teas, a concert, an opera performance, and goodness knows what else. Mr. Bourdon declares himself to be an ardent lover of New York, and he certainly does not waste much of his time in sleep while there.

When questioned regarding the musical status in Canada, Mr. Bourdon maintained a very optimistic view of such matters. Although this was the fourth winter since the war began, and although Canada has more than done her share in aiding a victory, the impresario was able to present to crowded houses some of the best musical attractions. He opened his season in October with Margaret Woodrow Wilson, who gave the proceeds of her concert to the Red Cross, and who was tendered a huge civic reception and royally entertained by the people of Montreal. In November, Mischa Levitzki was the attraction, and a very powerful one. In December, Mr. Bourdon engineered a festival of Russian music, two concerts in Montreal and one in Ottawa. For this he brought the Russian Symphony Orchestra, Modest Altschuler, conductor. In January, Mischa Elman made his seventh visit to Montreal. Mr. Bourdon is making this an annual affair. So decided was the success of Levitzki in November that he was re-engaged for February, when he scored even greater than before. Max Rosen created a wonderful impression at the March concert. Throughout the course large and enthusiastic audiences testified to Mr. Bourdon's wisdom in presenting such sterling attractions. Next season Mr. Bourdon proposes to bring internationally famous artists again to Montreal.

But his activities are by no means confined to this series. There is the Dubois String Quartet, which is just closing its eighth season's series of six chamber music concerts—a record for Canada, no other chamber music society having done this. Founded by Mr. Dubois, the well known Belgian cellist, and Mr. Bourdon, this organization has established itself as one of the important factors in Canadian musical life. They also founded the Dubois Symphony Orchestra, an amateur organization, of ninety-seven pieces. Then there have been benefits innumerable and smaller local affairs, which altogether keep Mr. Bourdon very busy indeed.

Newark Festival Ticket Sale

With the public sale of tickets opening April 7, the rehearsals of the Newark (N. J.) Festival chorus are assuming an importance which causes the members to work with added vigor. At last week's rehearsal the attendance was large and under Conductor C. Mortimer Wiske's direction some admirable results were obtained. Among the numbers rehearsed were the "Habanera" from Bizet's "Carmen," in which Geraldine Farrar will sing the solo, and the sextet from "Lucia di Lammermoor," the solo passages of which will be taken by Lucy Gates, Giovanni Martinelli, Cecil Arden, Clarence Whitehill, Gretchen Morris and William Tucker.

People's Symphony Concerts

The People's Symphony Concerts of New York City announce three benefit concerts. Ethel Leginska, the remarkable woman pianist, will appear at each of these concerts in an entirely different program. These concerts are as follows: April 30, Washington Irving High School, New York City; May 17, Brownsville Labor Lyceum, 219 Sackman street, Brooklyn; May 24, Morris High School, 168th street and Boston road, the Bronx. The proceeds of the concerts will go to the endowment fund of the People's Symphony Orchestra to enable them to continue to bring the best music before the masses. Not only are they benefit concerts, but the prices are so low that the student and worker can afford to attend.

Adela Bowne Kirby Pleases

Adela Bowne Kirby, soprano, was the soloist at a concert given Sunday evening, April 7, at the Great Northern Hotel, New York. Others on the program were Max Barr, violinist; Russell A. Kelley, cellist and organist, and Arnold Newton, pianist. Mme. Kirby was heard to advantage in the aria "Un bel di" from Puccini's "Madame Butterfly," "Mary of Allendale," "Phyllis Has Such Charming Graces," "The Crying of Water," Campbell-Tipton; "Do Not Go, My Love" (Hageman), and Clough-Leigher's "My Lover, He Comes on the Skee." Her audience liked Mme. Kirby and she was forced to give half a dozen encores.

Campanini Not Going to Europe

The MUSICAL COURIER learns that Cleofonte Campanini, general director of the Chicago Opera Association, has abandoned his intention of going to Europe this summer, owing to the ill health of Mrs. Campanini. Mr. and Mrs. Campanini will remain in Havana, where they now are, until the end of May and then re-enter the United States to spend the summer at some resort not yet chosen. Alexander Kahn, Mr. Campanini's new secretary, left New York on Monday of this week to join him at Havana.

Season's Farewell of Mme. Stanley

Helen Stanley, will make her farewell appearance of the season in Aeolian Hall, New York, Wednesday afternoon, April 24, singing Raoul Laparra's song cycle, "A Musical Journey Through Spain." Mr. Laparra will accompany the soprano, and will play piano selections from his "Spanish Rhythms" and "Scenes Iberiennes."

Margaret Jamieson in Recital

Margaret Jamieson, pianist, is announced for another recital in Aeolian Hall, New York, Tuesday afternoon, April 23.

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